

THE ETUDE

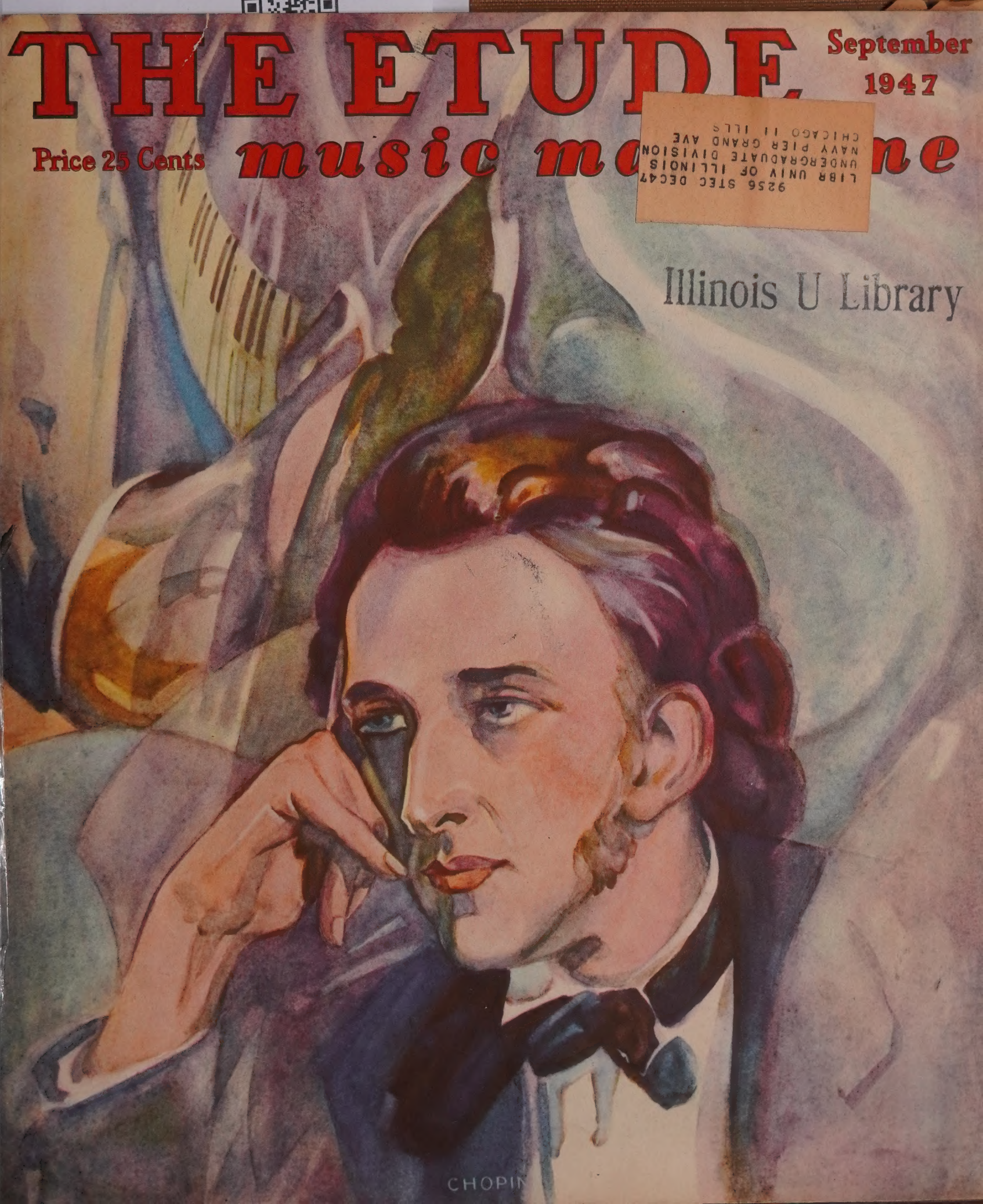
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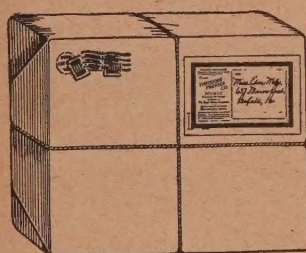


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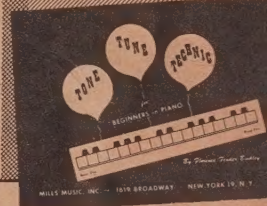
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THE ETUDE

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SINCE its inception in 1883, the spirit of THE ETUDE has been the Spirit of Youth. Its great objective in the field of music has been to point out to young people the ways in which success in the art can be most advantageously, securely, and enjoyably obtained. It has sought to inspire young and potential talents with those ideals which will enable them to develop their gifts with that zest and zeal which, after all, are the mind of youth, whether one measures youth by the calendar or by the splendid pleasance of the unconquerable soul.

But we have seen many youths fall by the wayside, when the journey is only half over, because they have not understood the spirit of youth, as did Dr. Oliver Wendell Holmes, when he said in a letter to Mrs. Julia Ward Howe on her seventieth birthday, "To be seventy years young is sometimes far more cheerful than to be forty years old."

While the average calendar age of the staff and the contributors to THE ETUDE is younger than at any time in its history, we are proud of the famed pedagogical savants among our editors. Their experience and scholarship could only have been acquired through years of study and training. These renowned specialists are opulent with ideas, and write with a touch of magic youth which many far younger teachers never seem to acquire.

When Juan Ponce de Leon came to America in 1493, on the second voyage of Columbus, the natives told him of a mystical Fountain of Youth to be found on the Island of Bimini. Twenty years later (1513) he set forth from his base at Puerto Rico, with two vessels, two hundred men, fifty horses, and rich equipment for the "isle" of "La Florida," still in quest of the rejuvenating spring, more precious than gold, which would restore him to the friskiness of boyhood. He found, instead, swamps, morasses, disease, and savage Indians. The enterprising Conquistadore went in the right spacial direction but, from the standpoint of time, he was a little over four centuries away from his goal.

If the spirit of Ponce de Leon were to return, we could pilot him to hundreds of "fountains of youth" to be found in music centers in all parts of the United States. Every time we come in contact with these refreshing gatherings of young people, ranging in age from fifteen to eighty-five, we are drawn apart from the world of fears, hates, depression, arrogance, narrowness, meanness, and smallness, and have an outlook that is just a little younger, braver, and happier. If you are looking for vim, bounce, verve, pep, drive, push, ginger, snap, and other of the qualities of youthful zeal, you are far more likely to find them in the colleges for young people than in the rows of bottles of vitamins on the pharmacists' shelves.

Keeping Young With Music



TITIAN'S DAUGHTER, LAVINIA
Titian (Tiziano Vecelli, 1477-1576), immortal Italian painter, did much of his fine work after he was ninety years of age.

with the executives of large business interests have given us repeated "look-ins" upon many different kinds of national conventions, many of them monotonously parallel in routine and following a kind of stereotyped parliamentary litany. In none have we ever found a more efficient, business-like management of the necessary affairs of the organization than at the musical conventions. In none have we encountered a comparable spirit of coöperation and self-effacement leading to high ideals. In none have we discovered as much aversion to political wire pulling. In none have we observed as much dynamic zeal and activity. In none have we noted quicker, wiser, and fairer decisions arrived at more amicably. And in none have we sensed a more jubilant, clear-eyed, tireless spirit of youth displayed by delegates, from high school boys and girls to those of very advanced age. Inspired by the uplift of great music, and without the false exhilaration of alcohol, we have heard a large chorus, after a long, hard day of meetings, give a spontaneous, impromptu concert at midnight, so thrilling it was unforgettable.

Probably no individual is known so well at conventions of music makers in America as the remarkable founder of the Music Educators Conference, Dr. Frances E. Clark, also founder of the very successful Educational Department of the Victor Talking Machine Company (now R.C.A.). Dr. Clark is the only one who has attended every convention of the M. E. C. for forty years. She is loved and revered by the members of this body who refer to her, not as Doctor Clark, but as "Mother Clark." Despite her long labors in the field of music, she is neither a "quaint, little, old lady" nor a "dilapidated dowager." This year, in February, she started out upon a phenomenal speaking tour encompassing two huge national conventions, four large sectional conventions, and many other public engagements, covering over ten thousand miles (in addition to five thousand miles she had traveled in January). Dr. Clark for years has been a member of the Board of Managers of the Presser Home for Retired Music Teachers in Philadelphia, Pa. and has been very close to your Editor and his family since 1911. We saw her just before she ventured upon her memorable tour (this time a crusade promoting student activities in opera in smaller communities). We can assure our readers that no girl graduate leaving college halls at the glorious age of twenty-two could have possessed more earnestness, eagerness, and zeal than did Dr. Clark, who was born just before the outbreak of the Civil War and is now eighty-

(Continued on Page 486)

The Romance of "Home, Sweet Home" and Its Author

The American Actor and Poet Who Wrote the Words
Was One of the Distinctive Figures of His Day

by S. J. Woolf

Eminent American Artist

Samuel Johnson Woolf was born in New York City February 12, 1880. After being graduated from the College of the City of New York in 1899, he went to the National Academy of Design and the Art Students' League. His works are exhibited in many foremost museums and he has received many medals of distinction. His busy and versatile life has carried him to other callings and he has won high praise as an author and as a war correspondent. He has been a contributor to many magazines. His story of John Howard Payne is vivid and dramatic. *Home, Sweet Home*, now one hundred and twenty-four years old, seems to have brought great success to everyone but the composers. The arranger, the singers, and the publishers all profited by it. An interview with Mr. Woolf appeared in *THE ETUDE* for March 1945. —EDITOR'S NOTE.

ALTHOUGH it was over ninety years after an American consul had died in Tunis that the American Army entered the city, one of the first things that many of the homesick G.I.'s did was to trudge out to St. George's cemetery to find his grave. They went to pay tribute to John Howard Payne, not because he had been a minor public official, but because he was the author of an immortal song.

They did not know that the man who wrote *Home, Sweet Home* had not found rest even in death and that about fifty years ago his ashes had been brought back to this country and buried in a Washington cemetery.

Mystery and drama are interwoven in Payne's life. Even where it began is uncertain. According to the tombstone in Tunis he was born in Boston June 8th, 1791. In East Hampton, Long Island, a vine covered cottage is preserved as a shrine to his memory and some claim that it was his birthplace. Others say that a red-brick, marble-trimmed house which once stood near the corner of Pearl and Broad Streets in New York City was his first home.

An author at thirteen, an actor at eighteen, a dramatist in middle age, he lived to be almost forgotten and to die "an exile from home," watched over by two nuns and a Moorish servant.

It was the fitting final curtain for one who, all his life had been a wanderer, who knew both palaces and jails, and who gained fame not through the bombastic plays he wrote, but because he put into simple words the longings of all wayfarers, the longings he, himself, knew so well.

Cursed with many talents, he lacked the constancy which breeds success. He never found the rainbow's pot of gold which he was forever chasing. Yet money meant little to him. He was guileless as a child, had no business sense, spent more than he made and piled up bills which he honestly believed he could pay when his wild dreams came true.

His sensitive and suspicious nature attributed his failures to enemies. No man had more friends. His gentleness, his charm, and his witty talk attracted every one. His helplessness to cope with life prompted others to look after him.

He was as unfortunate in his love affairs as in his business dealings. At twenty he was engaged to a Boston girl. Her parents objected and although she faded out of his life, she remained a poignant memory. In England he met and carried on an ardent epistolary courtship with Shelley's widow. When he became too serious she told him that she would not wed a second time until she found some one the mental

equal of her first husband. Later parental obstacles once more stood in the way of his happiness. This time it was a young woman from Georgia. The lady remained single and when she died, at an advanced age, an autographed copy of *Home, Sweet Home* was buried with her.

A Keen Sense of Humor

Payne could find humor in his poverty and disappointments. In a "cold, cheerless room with no furniture but a bed, a chair, and a wash stand" he wrote:

"The postman never raps but a dunning note to bring,
Each single knock's a bailiff and a writ comes with each ring.
I dare not go home now, but some day I mean to call
To see if all those duns are still waiting in the hall.
Home, home, I won't go home,
Oh no! however humble, there's no place like my home."

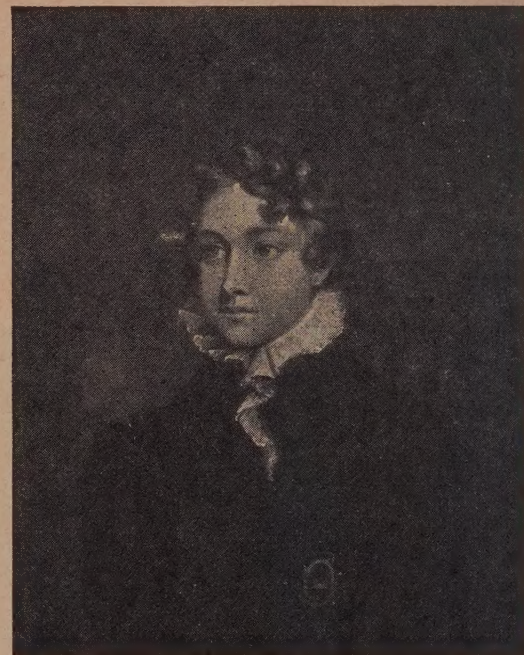
Yet, although he suffered, his moods changed quickly. He was always an actor. He could not endure humdrum existence and found drama in whatever happened to him. Although he sang of the staid pleasures of home he apparently preferred the uncertain thrill of vagrancy.

His mixed ancestry may account for his complex nature. On his father's side he was reputedly related to a poet, to Dolly Madison, and to a signer of the Declaration of Independence. In his mother's veins ran the blood of a Jewish father and of the Scottish nobility.

William Payne and Sarah Isaacs had nine children. John Howard was the sixth child and at the time of his birth his father was the principal of the Clinton Academy in East Hampton. He did not hold this position long, however, and within a few years he and his family moved to Boston where he became head of another school.

In Boston the youngster was taken ill with some nervous malady which prevented him from continuing all his school studies and despite the opposition of his father he spent much of his time secretly reading old plays. At twelve he organized a military association called the Boston Federal Band which on holidays paraded on the Common.

His father was worried about the boy. He was deter-



JOHN HOWARD PAYNE AS HAMLET

mined that he should not become an actor. Accordingly, when his oldest son, the partner in a New York counting house, died, he shipped John Howard there, hoping that he might become a respectable business man.

But ledger pages were dull compared to footlights, in the mind of a precocious lad of thirteen who could spout long passages from the works of dramatic authors and who turned out sentimental poems himself. Secretly the boy edited a theatrical paper which in some unexplained way he induced a printer to get out for him.

The Thespian Mirror lasted only six months but it attracted the attention of Mr. Coleman, the editor of *The Evening Post*, who was so impressed with its dramatic criticisms that he wanted to hire the man who wrote them. When he discovered that they were the work of a boy of fourteen he took the youngster under his wing and introduced him to his friends, many of whom were well known authors of the day.

They too marvelled at the lad's precocity and, getting in touch with his father, suggested that they would like to send him to college. The old gentleman consented, provided they promised not to help his son in his ambition to become an actor. Accordingly in the company of Charles Brockden Brown, a popular novelist, he sailed up the Hudson on the sloop "Swan" to enter Union College in Schenectady.

Stage Career Begins

He was there but two years when the spirit of revolt, always strong in him, showed itself. He resented certain restrictions that were imposed upon him and sent heated letters to his benefactors. In the midst of this controversy his mother, who was, apparently, the only person who understood him, died. His heart-broken father lost his position and was forced into bankruptcy. Young Payne, sick of college and feeling that this was his chance, went to his father and wheedled from the old teacher his reluctant consent to go on the stage.

He was a good looking boy with clear blue eyes, almost classic features and a lithe figure. Besides he had charm and a persuasive manner. It was probably these qualities which secured (Continued on Page 494)

What About the Woman Violinist?

A Conference with

Evelyn

Concertmaster and
Featured Soloist of the Hour of Charm, C B S

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Evelyn, radio's first lady of the violin, began her musical career at the age of seven, when she earned twenty-five cents per hour as music teacher in the Yorkville section of her native New York. Of Hungarian background, her gifts revealed themselves before she could speak. Her father had died when she was a baby and her mother could not afford musical training, so Evelyn earned her education with a series of scholarships that began when she was six, at the Yorkville Music Settlement, and continued through the Juilliard Graduate School where she was the first student to be admitted while still in high school. She studied under Edouard Dethier, had advisory lessons under Leopold Auer, and captured six awards of the New York Philharmonic Prize for summer study at Blue Hill, Maine. She has won the MacDowell Club Award, the New York Music Week Association Gold Medal (with a rating of ninety-nine per cent, the highest ever given), the New York State Federation of Music Clubs Prize, and a scholarship to Fontainebleau which her mother did not allow her to accept because of the distance from home. After a highly successful New York debut, Evelyn auditioned for a post in Phil Spitalny's all-girl orchestra and was immediately appointed concertmaster, a position she has held for some ten years and in which she is known to audiences all over the country. In private life, Evelyn is Mrs. Phil Spitalny. In the following conference, Evelyn of the Magic Violin discusses the career needs of the woman violinist.

—Editor's Note.

A WOMAN VIOLINIST takes her first step toward serious accomplishment when she forgets that she is a woman violinist, and learns to think of herself as a violinist and a musician. In this wonderful America of ours there are no barriers of sex, race, background. There is only the test of ability and know-how. We have come a long way since the days when music was a pretty accomplishment, to be shown off by a pretty girl in a pretty dress. Largely through the means of radio, we have arrived at a national artistic maturity that accepts music as an integral part of our cultural life. In this wider view, a woman has as much chance as a man—provided she has the right material to offer.

"The first big problem, of course, is to find out whether she has this material. Here again, I can think of no better method of procedure than our splendid and peculiarly American means of scholarship auditions. The youngster who feels the urge to play without being certain just what that urge may be guiding her to, can do no safer thing than to audition before the board of an established conservatory, or music school, or settlement school. There she will be heard by expert, dispassionate judges who are interested in something more than mere lessons and whose opinion may be regarded as a safe indication of what her abilities really are. It is so dangerously easy for native ability to be misjudged, that I cannot emphasize too strongly the value of a sound audition, early enough in the student's progress to have it count.

The Importance of Musicianship

"The ambitious girl should devote herself to music only if expert judges find her qualified to do so. Then the important thing is to find the right teacher. The way can be smoothed by a careful examination of the teacher's musical background, his personal background, and his standards of values and integrity. But even when these are found to be in good order, there remains the question of personal compatibility. If a child is steadily unhappy with a teacher (I don't mean the occasional flare of anger which can clear the spirit of misunderstandings!) and fails to respond to him, their relationship will hardly prove stimulating. And this sense of personal stimulus is enormously important in the delicate matter of building artistic values in the young mind. If a teacher inspires trust in a child, and has been found worthy of such trust, the chances are he'll be the 'right teacher,' regardless of whether or not he bears a famous name.

"A talented girl who has been well taught can find endless opportunities in professional music, quite apart from the big concert career. A large proportion of our best symphonic organizations now employ women players, and the number of all-girl orchestras is steadily growing. Of course, I feel a special pride in Mr. Spitalny's Hour of Charm orchestra, and am gratified by the number of audition applications we receive. At the present time, we have about one thousand on file. We audition some eight or ten every day, and on our tours we find close to a hundred waiting for our arrival in the key cities. Mr. Spitalny per-

sonally auditions the applicants, and it may interest you to know the points on which he bases his decisions.

"The first qualification is excellent all-round musicianship. The candidate must demonstrate complete control of her major instrument. In addition, she must prove thorough knowledge of theory, harmony, sight-reading, and transposition. She must be able to sing averagely well. She must have modest womanly charm, rather than glittering 'glamour.' And she must prove acceptable family background, assuring her a sense of right and wrong and a feeling for values. Although I am not in charge of auditions, I have attended enough of them to know what the most general difficulties can be.

"The chief difficulty is exactly what we expect it to be—a lack of musical experience. I do not necessarily mean playing experience, but experience in reading, in 'schools' and styles of music. Thus, I would suggest that, in order to make a better showing at any professional audition, our gifted young candidates prepare themselves with wider experience in group sight-reading. The reading of unfamiliar music in duets, trios, quartets, sextets—in any ensemble grouping—is the finest possible training. It is an excellent plan to devote a number of hours each week to getting away from the practicing of assignments and to exploring completely new music, in groups. The scores can be had through school or public libraries, and the players will find enormous benefit in perfecting their reading, in familiarizing themselves with the various styles of music, and in learning the discipline of group performance.

"Another important thing is for the candidate to school herself not to be nervous. Some of you may suggest that this sounds easier than it is. Actually, one can train oneself not to get scared! Looking back to my own student days for a possible hint, I find that I had the very practical training of sheer necessity. We were very poor, and when I won my first scholarships,

I knew that this was my field and that I had to play, before all sorts of people under all sorts of circumstances, if I wanted to earn money to take home. That cured me of nervousness! But even without the drive of necessity, one can develop a reasonable state of mind. Try to remember that audition judges are trying to find out, not how badly you do, but how well; that they are with you, not against you; that the purpose of the audition is to discover and assist. Your frame of mind on this point has much to do with the result.

"As to the actual mechanics of the violin, I should prefer to speak only in a general way. The telling how to master problems of bow and of strings presupposes a knowledge of individual needs which no

long-range discussion could supply. Also, I'm not a teacher—indeed, I still have a lot to learn! In a general way, then, let me list the prerequisites of good violin playing in the order of their importance. First, I believe, comes tone production and warmth of tone. Tone is what makes the violin live—what people want to hear coming out of it. Just how you are to perfect your tone must be settled between you and your teacher who understands your strengths and weaknesses of bowing, and your release of body weight upon the bow. I can tell you, however, that a part of the



EVELYN AND HER MAGIC VIOLIN

For years radio music lovers have heard Evelyn (Mrs. Phil Spitalny) play with the widely applauded "All-Girl Orchestra."

tone problem is solved through one's mental approach. Think of your tone in terms of a beautiful voice—think in terms of timbre, of control, of lucidity, of warmth, as these would be projected by a beautiful voice. And never play a tone without first preparing its quality and then listening to it!

"Phrasing, I think, comes second to tone. If the tone is the voice that sings, the phrasing represents the words to be sung. This can be made clear by playing a song, the words of which are familiar to you. What happens? Both consciously and unconsciously, you round your phrases around the words, building a unity between the ideas with your tones. You search out the beginning, the middle, and the end of those ideas and duplicate them with your tones. Try that same approach with music that has no words. Naturally, you will have nothing to guide you—but the shape of the music. Phrasing, then, means a sure grasp on the beginning, the middle, and the end of each musical idea; just as you phrase spoken sentences, you must learn to speak musical ideas. A helpful way of perfecting a sense of phrasing is to study reliable recordings. I do not mean to copy, thoughtlessly, what comes out of the record, but to devote careful study to the way the phrases are shaped. After you have studied three recordings of the same work by three reliable performers, comparing their points of similarity and of difference, you are in a position to begin to develop your own phrasing.

"Just this development of *your own* points ranks third in our list of playing requisites. A mere reproduction of printed notes hardly ranks as violin playing! Think out what the composer has written into his score, and put something of your own into giving it back. Naturally, I don't mean to take liberties or to produce freakish effects! Rather, let the music become so distilled within you that you are part of its playing. And the more deeply you *think through* your scores,

the more integral will be this important fusion of music and performer.

"In fourth, and final, place we come to technique. On the one hand, there is no room at all in music for the player who lacks the technical means of saying what she wants to say. On the other hand, the ability to say what she wants to say is not enough! Gymnastic technique—brilliant digital display—when used for its own sake can be quite harmful. Even the prodigious technique of a Heifetz is beautiful only because that eminent gentleman's *musical* gifts are equally prodigious. Always, musical utterance must come first. We have all had the curious experience of being charmed by an amateur performer who makes heart-warming music, and of being bored by a technician who makes nothing but fast sounds. Who wants to be classified among the second group?

"That is not to suppose that technique is unimportant. Its value, however, centers entirely around the music you make it produce. In this sense, then, the young professional needs only that technical surety that will enable her to play the standard repertoire of concertos, sonatas, and so forth. The best way to develop and maintain such technique is to make daily, regular, over-all use of the standard methods. The etudes of Sevcik, Kreutzer, Gaviniès contain somewhere between their covers *all* the answers to *all* violinistic problems, whether of fingering or of bowing. I play them daily, as a sort of musical Bible, and I do not hesitate to suggest that practice to others. A complete familiarity with these studies serves still another end. Not only are you helped by playing them; but, when special problems arise in the passages of some work, you know exactly where to turn for assistance. If you learn to analyse your problems and to know where you can solve them, your technical difficulties will diminish.

"As to the field of work in which you engage, try to remember that all beautiful music, beautifully played, is *good* music. Heifetz has helped me answer questions on 'popular' music by playing *White Christmas*!"

Keeping Young With Music

(Continued from Page 483)

seven years old. Paraphrasing Robert Schumann's remark about the young Chopin, we would say, "Hats off, gentleman—a miracle!"

"What is the secret of your youth, Dr. Clark?" we asked her.

"There is no secret. I have always thought young and have never thought old and I have kept vital in music as every year passed by; as vital as when I was a busy teacher in the mid-west, in my girlhood," replied Dr. Clark.

What is it about music which has this rejuvenating effect upon the human soul? Why is it, for instance, that the most highly paid orchestral *maestro* of the present day is the octogenarian, Arturo Toscanini, whose income is reported to be more than that of the President of the United States? Millions of radio listeners know of the youthful virility of his performances. See what we mean, Señor Ponce de Leon? You died at the age of sixty, after your futile quest for youth. Here, in the New World, in 1947, is a marvelous musician, eighty years old, hard at work, giving amazing concerts to the largest musical audiences in history and commanding the admiration of the whole artistic world. Incidentally, if we mentioned this to Toscanini, he might say, "Goodness! This is nothing! There was a great Spaniard in London named Manuel Patricio García (1805-1906), teacher of Jenny Lind, whose services as a teacher were greatly in demand in London until he was ninety-nine." Toscanini might also mention his fellow countryman, Titian, who, in his ninety-fifth year, did some of his greatest paintings. He might point to the amazing tour in America in 1915 of the eighty-year-old Camille Saint-Saëns, when he played his concertos with the foremost symphony orchestras. Again, he might refer to the première in 1893 of the opera, "Falstaff," by Giuseppe Verdi, who at that time was eighty years old. "Falstaff," with its many forceful,

brilliant, and exuberant passages, embodies far more youthful aspects than operas, such as "Oberto, conte di San Bonifacio," which Verdi wrote fifty years previously. The list of such examples of the surprising effect of music, in stimulating youthful activity later in life, is long and significant. Some musical nonagenarians often tire out musicians half their age.

There are, of course, fields in which the qualifications of youth excel. These call for strength, extreme physical agility, and certain manual skills. On the other hand, where experience, mature judgment, rich knowledge, and indeed, a kind of super penetration and keen planning and executive and even creative ability are required—these often are found to be the assets of those of more advanced years. A prize-fighter, for instance, is often ranked as an old man when from thirty-five to forty years of age. Benjamin Franklin, however, did his most important and vigorous diplomatic work in France and Great Britain between his seventieth and eightieth years, and was an indispensable member of the Pennsylvania Executive Council and of the Constitutional Convention, after he was eighty. It remained for the witty author of "Poor Richard" to say, "Beware of a young doctor and an old barber. The first might lack experience and the last might be dangerous with a razor."

The great number of incredible biological, physiological, and chemical advances in the last few decades have brought to light conditions which have had a great deal to do with the extension of the margins of human life. Barring the accidents of destiny and of death itself, human life averages have risen amazingly in the past century, in our country. Your Editor possesses a small library upon the fascinating subjects of geriatrics—the science of keeping young physiologically in advanced years. The average life expectancy at the present time is, for instance, over twice that

at the time of the American Revolution,* and the extension of personal efficiency in advanced years has increased in even more startling proportion.

Important as have been these tremendous discoveries, one of the great secrets of protracted youth is Dr. Clark's habit of "thinking young." In the days of our grandfathers, there was a definite old age complex. Except in the case of some very old-fashioned and stupid people, this is no longer cultivated. Youth is preserved in the chalice of the soul—the Spirit. May the Editor be pardoned for quoting from one of his books, "Light, More Light":

"A well known physiologist has pointed out that we are all really partly reborn every day. Few of us take time to think of this. Our finger nails grow and we cut them; our hair grows and we cut it; new skin is forming every second and it wears away. The body is ceaselessly being restored every moment of our normal lives. We are not dying; we are constantly being reborn. Not until this amazing process is arrested by abnormal conditions does this rebirth cease. As with the body, so with the mind. We grow old and hideous mentally, when we have old and hideous thoughts. We grow young and glorious as we erase mental abnormalities with young and glorious thoughts. Victorian tradition virtually forced age upon the women of its day. With its mohair, its ribbons, its shawls, and its caps, women of forty and fifty took on the trappings of senility. A more rational attire has brought the spirit of youth to countless thousands of women with young hearts and vibrant souls who, in former years, would have been expected to accept the uniform of age with complacent content. They not only look younger, they are younger."

We have just been handed the following inspiring quotation on Youth, marked "Anonymous." In celebrating his fortieth year as Editor of *THE ETUDE*, this delightful thought is presented with the hope that it will be read over and over and by the friends, many of whom have followed this page for four decades.

Youth

"Youth is not a time of life—it is a state of mind. It is not a matter of ripe cheeks, red lips, and supple knees; it is a temper of the will, a vigor of emotions; it is a freshness of the deep springs of life.

"Youth means a temperamental predominance of courage over timidity, of the appetite of adventure over love of ease. This often exists in a man of fifty, more than in a boy of twenty. Nobody grows old by merely living a number of years; people grow old only by deserting their ideals.

"Years wrinkle the skin, but to give up enthusiasm wrinkles the soul.

"Worry, doubt, self-distrust, fear, and despair—these are the long, long years that bow the head and turn the growing spirit back to dust.

"Whether seventy or sixteen, there is in every being's heart the love of wonder, the sweet amazement at the stars and the star-like things and thoughts, the undaunted challenge of events, the unfailing child-like appetite for what next, and the joy and the game of life.

"You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fears; as young as your hope, as old as your despair.

"In the central place of your heart there is a wireless station; so long as it receives messages of beauty, hope, cheer, grandeur, courage, and power from the earth, from men and from the Infinite, so long are you young. When the wires are all down and the central place of your heart is covered with the snows of pessimism and the ice of cynicism, then are you grown old indeed, and may God have mercy on your soul."

Carry the youthful joy of music to as many as your ministry of the art permits. Keep growing, creating, working, and praying for a better tomorrow, and you will astonish, thrill, and inspire others, who need the example of your musicianship and your valiant spirit of youth. It is to its joy of youth that *THE ETUDE* owes its far-reaching influence in all parts of the world. For the support and affectionate interest of its readers of "all ages of youth," *THE ETUDE* and its Editor again express their most sincere and heartfelt appreciation.

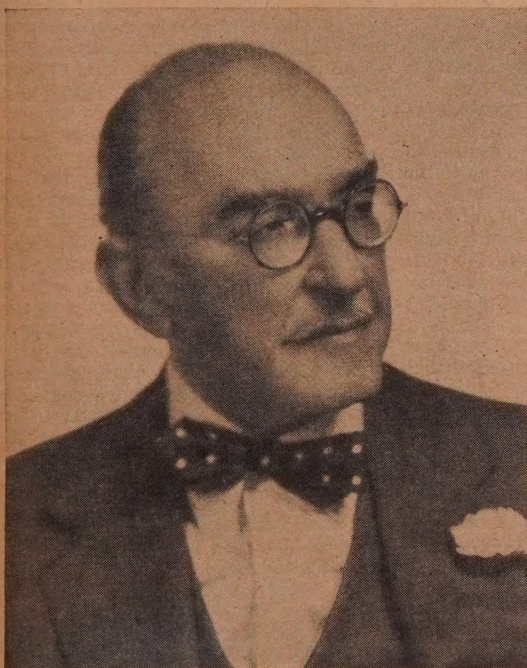
* See statistics of Barclay Newman in "Must We Grow Old?" (G. P. Putnam's Sons, 1941)

IT DID NOT take me very long to select the names of the famous singers to whom I am going to refer in these articles. They were easy to pick up, as multi-color bright flowers outstanding in the withering meadow of my Artist's Life, and I wish to say that their beauty and their scent stir my mind.

After careful research I finished by choosing sixteen performers as the foremost representatives I have known of the sublime art of singing. The majority of them are in this world no longer and others are active no more in their profession, but they still enjoy the fame they won with their artistic endeavors.

I do not intend to indulge in estimation of artists that are at present in the midst of their professional activities, for it will be practically impossible to draw a line separating the singers who have reached the zenith of their careers from those who are still in the ascensional stages. It would not be fair to any of them.

I fervently hope that in stating in these lines my discerning but sincere opinion of the merits and demerits of those exceptional artists, I will not betray the sense of admiration that for diversified reasons they all deserve.



ANDRES DE SEGUROLA

Here are the names selected as the sixteen most famous:

Lilli Lehmann	Amelita Galli-Curci
Emma Eames	Victor Maurel
Nellie Melba	Jean de Reszké
Luisa Tetrazzini	Francesco Tamagno
Mary Garden	Enrico Caruso
Geraldine Farrar	John McCormack
Frances Alda	Titta Ruffo
Lucrezia Bori	Fedor Chaliapin

I gathered this list only from singers who at one time or another have been presented in our America. For this reason you will not find the names of: Hariclea Darclee, Rosina Storchio, Eugenia Burzio, Francesco Marconi, Mattia Battistini and a few others of great distinction.

Following that work of selection I had to go through a task of "re-creation" to revive in my mind the personalities of those sixteen singers, their voices, their qualifications and their shortcomings. This was more difficult, intricate, and of course, somehow dangerous.

To my assistance, more than the fact that since 1895, the year of my debut in Opera, half a century ago, I had mingled, traveled, and sung with the majority of them, came the circumstance of having "re-hearsed" with them too, and this is of paramount importance for the work. Because my long years of experience have taught me that it is during the process

My Hall of Memories

Famous Singers I Have Known

by *Andres de Segurola*

Eminent Operatic Basso and Teacher
Former Member of the Metropolitan Opera Company

Part One

This is the first of a series of articles by the distinguished basso and actor, Andres de Segurola, now the dean of all living men who have made the Metropolitan Opera Company world famous. Mr. de Segurola was born in Barcelona, Spain, in 1875 and has sung repeatedly with many of the great opera companies of the world.
—EDITOR'S NOTE.

of successive all-cast rehearsals that the imaginative power, the creative faculties, the mastery of the voice, and the force of the personality of an artist are revealed and unmistakably established among the colleagues, whose impressions and opinions thrown occasionally in the midst of family or friendly gatherings are like the ever widening concentric circles produced by a falling stone in a calm body of water. And let me at this time offer this remark to my readers, fellow-artists or students for their meditation. Take rehearsals seriously and prepare for them very seriously.

Three nights ago, after two and a half hours of work in the estimation of merits of each one of those personalities, I went to bed with a whirling mind in which as in a kaleidoscope their names, faces, episodes, idiosyncrasies, and so forth, were continuously revolving.

I could not sleep for a long while. But, undoubtedly, that excitement forged in my head during the night, a beautiful dream, one of the most striking dreams I can remember.

There was standing in front of me an impressive granite building of vast proportions and classical lines. And the building was mine, believe it or not. The dream did not explain how and when I built it, how I acquired it. The building was there. On top of the monumental entrance some solid bronze letters read:

The Hall of Memories

Memories of mine, of my long life reproduced in paintings and sculptures, exhibited there in a museum-like manner.

Can you imagine it? So absurd! But such are dreams. Since that night, the idea created by that sporadic dream has insistently come back to me time after time and finally I decided to take you, my readers, to visit that chimerical, fantastic hall of my memories. This I think would be the best and most graphic way of bringing you in contact with those great Personalities. So come along, if you please. I will be your guide.

Step in, ladies and gentlemen. As you can see, the interior of the building has the shape of a cross, with the head here at the entrance, where we are. The right and left arms of the cross are occupied by rooms filled with mementos of my private life, therefore of no concern to you at this moment. Let us proceed.

Here we are in the first rotunda of the museum. It contains six life-size portraits in all, separated in two triptychs, one on each side of the room facing each other. This group of three pictures on your right are reproductions of three of the most important characters enacted by Lilli Lehmann, the German soprano. They are *Donna Anna*, *Norma*, and *Isolde*. Those who heard Lilli Lehmann will tell you that she was as great

a singer as she was an actress. Her voice was of a most beautiful quality and exceptional range, running with perfect homogeneity from her lowest tone to an E-flat above High-C. Her singing was equally admirable in legato phrases, well drafted recitatives or coloratura passages, a perfect example of intelligent training and undimmed respect for her art.

During the three seasons in which I had the honor of singing with her as *Leporello* from "Don Giovanni" in Salzburg and *Il Conte* from "Nozze di Figaro" in Munich, she granted me the rare privilege of being present at my request, at some of her daily vocal calisthenics. They always astonished me by their variety, accuracy, objective, and discipline.

I also collected from her on those occasions a treasure of precepts and maxims. For instance, one day she told me:

"A singer has the right or may feel the necessity of a vocal rest. He or she then can put aside for the time being all operatic scores and songs. But what the singer should never neglect during the vacation period is the every-day honest-to-God breathing and vocal exercises. By so doing, the singer will keep always the voice in perfect condition and readiness up to an advanced age."

Let me at this time pass to you this precious advice for the sake of the great benefit it could bring to all of you singers.

When I sang in "Don Giovanni" with the great Lilli in Salzburg for the last time she was sixty-two years old and her voice was still completely at her full command.

A Great Artist

Now turn to your left to those masterful portraits of *Don Giovanni*, *Rigoletto* and *Falstaff*, as the genius of Victor Maurel, the French baritone conceived them.

What an immense artist he was! His voice was not big in the dimensional sense of the word, but it had the most insinuating beautiful quality, and the marvelous control under which Maurel kept it made of his vocal organ, I think, the most perfect in a man's throat. Furthermore, his six feet of handsome, and graceful person was one more asset to him.

In all conscience I could not say if Victor Maurel was more admirable in forceful dramatic interpretations like those in *Rigoletto*, *Iago* and *Juif Polonais*, or in those requiring the inherent high comedy of *Don Giovanni*, prince of rascals as well as the drolleries of *Sir John Falstaff*.

People connected with the world's premiere performance of "Otello" at the Scala Theatre in Milan, February 5, 1887, started the rumor that after the final dress rehearsal of that masterpiece, the great Verdi said to Julio Ricordi, the influential Italian music editor: "Signor Julio, I realize I have (Cont. on Page 496)

Strenuous Practice

I am a senior in high school and have been taking piano lessons for about three and a half years. I play such things as Beethoven's "Pathétique" Sonata, Chopin's Waltz in C-sharp minor, Debussy's *Clair de lune*, and Lecuona's *Malaguena*. Do you think I am far enough advanced to make music my life work, even if it is just to become a first rate piano teacher? My biggest problem is that I am always stiff when I play. My hands get tired so easily that it is a great task to keep on. I have an idea that it might be in the way I practice my scales. I try to keep a good hand position, raise my fingers, and strike the keys making my fingers do all the work and not my arm. I will appreciate your answer and it will mean a great deal to me.

—J. C., Illinois.

Surely you understand that it is impossible to answer your first question without hearing you, for what matters is not *what* you play, but *how* you play it! May I suggest that you go to the nearest available musical authority and ask for an audition, after which you probably will be able to make up your own mind. Now for your "biggest problem": I believe that your trouble comes from too much strain in your scale practice. Too much physical concentration is often as harmful as none, because in the effort to keep a good hand position the wrist becomes stiff instead of remaining a firm but flexible support for the hand. Then you tell me that you *raise your fingers*. This old-fashioned process may share a great deal of the guilt, too. By all means, do away with it! If you spend much energy on the act of "raising," as I believe you do, what happens? The *downward* action becomes secondary and consequently, ineffective. You may also use the fore-arm unconsciously, in your effort to get tone volume, and this is quite wrong. Although it is difficult to deal with such cases without actually seeing you in action, I recommend that you avoid strenuous lifting and striking. Try to play your scales with a rich, full tone, looking for *quality*, not *quantity*. Hold your fingers high enough for the down stroke, which must be firm and fast. No preliminary "pull up" is needed. Use moderate speed, and keep fingers, wrists, arms, and *mind* in a condition of ease and relaxation at all times.

Is Counting Always Imperative?

I have a piano student aged eleven, who is in her fourth year of work. She does a prodigious amount of work, including Bach, Czerny, Heller, Hanon, and similar studies and pieces. She has a natural ability, and a keen sense of rhythm. So far I have found no necessity for counting, because her rhythmic patterns are always logical and true. Her mother however, who has played feels she should count. In questioning the mother, I learn she never has to help the child, that she proceeds entirely under her own momentum, but she still feels she should count. Am I right or wrong? I thank you for giving my problem your consideration.

—(Mrs.) O. B. S., Pennsylvania.

If the child's natural ability, if her keen sense of rhythm are as excellent as you mention, there ought to be no need for constant counting. However, this gift is very exceptional and in most cases counting is advisable until the rhythm of the piece stands firmly on its feet. It can then be discarded because the "swing" of this rhythm has become "second nature." Strict counting is at times necessary when reading certain complicated passages, for example the slow move-



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

ment of Beethoven's Third Concerto in C minor. Here, one must pause and find out how some groups of thirty-second or sixty-fourth notes fall within the beats. And what about Gershwin's Prelude No. 1, which brings so much trouble to the average student? In my mind and generally speaking, counting can never hurt anyone nor anything. But if you are positively sure that the little pupil in question doesn't need it and that the length of her beats and rests is absolutely accurate, then let her do without it, and tell her mother: "You ought to rejoice, because your child is most remarkably gifted by Nature. Whereas so many other little girls count aloud, but out of time, she possesses the faculty of counting inwardly, silently, and *correctly*." You will be telling the truth, the mother will be happy, and your problem will be solved.

Again, Those Missed Lessons

I am trying to be very strict about payment for all lesson periods, whether students come or not, and I only excuse those when absolutely necessary; but I simply haven't the nerve to charge a monthly rate in advance, except perhaps for new students. This, because I try to keep things as pleasant as possible. Don't you think strained feelings would arise if the child is required to "phone the teacher to ask to be excused for a week, when the child knows, and the child knows the teacher knows that the parents are expected to pay for that missed lesson?

—(Miss) M. M., New Mexico.

I believe that your last considerations are a little far-fetched, and I doubt whether a child's analysis of the situation would reach such depths of thought. In the first place, when the rule of monthly payments is established it must apply to everyone, old and new students alike otherwise it would soon become known that your prices differ, and right then and there you would have a source

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

of friction and dissatisfaction. Why should parents, or the children themselves, resent paying for a missed lesson when the clause of prepayment was accepted in good faith? Suppose the family home is out of town and the father commutes every day by train, on a season ticket bought and paid for: will he ask the railroad company for a refund if he stays home and fails to use it for several days? Of course not. The same applies to concert or lecture course tickets. I don't see any reason why music lessons shouldn't be placed on a similar business-like basis. Teachers who tried it last fall reported favorable results. It is my conviction that once you establish such a regulation and "stick to it" with the sole exception of health reasons, your prestige will increase and you will attain a higher professional standing. There have been too many last minute calls, flimsy excuses, or unjustified cancellations of lessons in the past. It is in times like these, when demand is great, that teachers can put an end to such undesirable practices. Never mind if one or two pupils drop out: some more will come in and you will be the winner in the end; as the old French proverb says, "*on ne fait pas d'omelette sans casser des oeufs*" (one cannot make an omelet without breaking the eggs!) One practical suggestion might be as follows: get some cards printed, stating your regulations with a few words of comment explaining the teacher's side. Post one up in your studio, and remit one to the parents when they bring their child for an interview. It would be ideal if all teachers in each community could abide by the same standards and thus protect one another, as all engaged in the teaching profession have to face the same problem.

Learning from Records

I wish to ask your advice about the use of records for self instruction. Some years ago I studied piano seriously and hoped that I might make it my profession, but circumstances prevented this. Now since I am more comfortable financially, I feel a great urge to turn to the piano as an avocation, but my office hours are a handicap in studying with a teacher and therefore I ask your opinion about the matter of listening to the records of concert pianists. Do you approve of this?

—(Miss) J. M., Michigan.

Your question is welcome, for it brings an opportunity to discuss a situation which for the past few years has unfortunately prevailed in music study. Everywhere one hears students making

remarks such as these: "But the record plays this passage faster," or "So-and-so uses much more pedal." This habit of imitating records is a detestable one and it should be eliminated unless the students want to turn into a flock of *papagayos*, those multicolored birds from South America, with their squawks and croaks reproducing vaguely their masters' voices. Yes, if teachers don't try to stem this threatening tide, we are going to have a generation of young parrots, merely copying someone else instead of developing their own personalities. This would lead to complete abolition of one's individuality, to an atrophy of the ability to think, to ultimate servility to the conception of others. Only disastrous results can be expected from such practice. Use records if you wish, but only at first and in order to secure a general idea of what a composition sounds like. Here it must stop and your own brain must take over. Besides, recordings are deceiving: haven't you noticed that most of them play as much as half a tone too high? This implies a faster tempo than the one used at the original performance. And what about certain metallic tones, or harsh attacks produced by defective engineering, with the more elusive pedal effects lost for the same reason? There is another angle, too: suppose you spend much time "aping" a certain disc. Then you happen to hear another recording of the same work, and to your dismay, you discover that the interpretation is just the opposite of yours, or rather, of the artist whom you so conscientiously strove to imitate. You may prefer this new version, too. So, why not remain independent and be yourself? Use your own judgment. By doing so you will act wisely and achieve finer results in the end.

Precocious Youngsters

My nearly four-year-old son wants to learn to play the piano. He knows the difference between the treble clef and the bass clef. He has an excellent memory. He likes music on the radio and he listens for various instruments and then we make visits to the music shops to see the instruments. One of his playmates, age six, has been learning the piano since he was two and a half. Please tell me what material I should use to begin teaching him. Do you advise teaching him anything at all until after he learns his ABC's in Kindergarten? Will his left-handedness make piano difficult for him?

—(Mrs.) A. B. C., Washington

Those little boys sound very precocious and eager to learn. So I don't see any reason why you shouldn't go right ahead with your nearly four year old son. It seems awfully young, I know; but age has nothing to do in this matter: what counts is individual aptitude, and an alert, wide-awake brain. Remember Mozart! As to materials to be used, there is quite a large list to select from: Ada Richter's "Kindergarten Class Book" is an excellent piano approach for little tots. Then I can recommend "My Piano (Continued on Page 528)

The Practical Side of Piano Practicing

by Victor J. Seroff

Distinguished Russian-American
Piano Virtuoso and Teacher

ONCE, in a discussion of piano playing with Sergei V. Rachmaninoff, I commented upon the fact that while his compositions often called for large stretches, his hand was not abnormally large. His maximum compass was an octave and a major third—ten keys. On the other hand, his cousin, Alexander Siloti, had, according to reports, a stretch of an octave and a fifth. This is interesting to piano students because so many are concerned over what they feel are handicaps, whereas the great artists of the keyboard are more concerned with developing their muscle and nerve control for freedom of expression.

The practical side of piano practicing demands that one must learn how to practice, how to achieve the desired goal in the shortest possible time, which is half of success. Unfortunately, the student is generally told to work with the clock ticking next to him, and the minute he is through with the prescribed few hours, off he goes until the next day. The silly notion still remains in the minds of parents, students, and even teachers, that if this performance is repeated day in and day out for several years, the youngster will wake up one morning a full-blooded musician and technically a well equipped performer.

It would be far more profitable for the teacher or the parents to set a daily task to be accomplished, like learning the whole, or a certain part of a composition. The student should not leave the piano before this is achieved, no matter how long it takes. There should be no concern if at first he can not finish the task in a very short time, for it won't be long before he will need far more time to do his job.

All practicing is mental work and not an isolated physical exercise. Unless the student keeps a concentrated mind on every move, he is wasting his time. As soon as he is mentally tired, he had better stop. As soon as he is physically tired, he had better stop.

The Subconscious Mind at Work

A great deal of actual work goes on in the subconscious mind after the work at the instrument is over. This is why a composition and its technical difficulties, after long, concentrated practice, becomes easier by leaving it alone for a few weeks. There is no use pounding away at the same piece month after month, and the student will discover with pleasure that by dropping it after the first unsuccessful round, he can "floor it" quite easily in the second.

But the most important objective for a teacher is to awaken in the student a love for the piano and sufficient curiosity to overcome its difficulties. This is much more important than any scales or exercises—because there is danger of killing the beginner's every desire to be a musician. In short, one should develop the musician first, and the performer afterwards; not the reverse, as is usually the case.

The practice of cramming the student with all kinds of exercises in order to develop his technical skill, with the idea that musical phrasing, and so forth, will come afterwards, is very wrong. Just as well teach someone a new language without explaining the meaning of the words.

Playing the piano should become, for the student, a life necessity, practically a nutritional element, like a vitamin, without which he couldn't live happily for a day. In addition to being his profession, it should be his favorite hobby, though this does not mean that he shouldn't go fishing if he wants to. Piano practice is a mental workshop in which something must be achieved every day, or the time is completely wasted.

Probably enough reasons have been given why teachers should make their pupils play scales each day for several hours. So here are a few reasons against this practice that should at least put the question to doubt.

Mr. Seroff's articles, taken from his book manuscript, "Common Sense in Piano Study," have appeared in past issues of THE ETUDE as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of a Permanent Technique"; February 1947, "Controlling Tempi and Dynamics." The May 1946 issue is entirely out of print. There are a few copies available of the July 1946 and the February 1947 issues.

—EDITOR'S NOTE.

1. If the scales are meant to develop the strength of the fingers, they fail completely. The weak part of the hand is the fourth and fifth fingers. Yet these get very little work to do in the run of a scale. In fact, the fifth finger strikes only once in each up and down run. No muscle will develop from such intermittent exercise. Only a constant drill of those fingers will strengthen them, and such drills are provided in innumerable exercises.
2. If the practicing of scales will help to play them later on, when they occur in pieces, what about the greatly varied fingering we must often use, according to the phrasing line in the piece?

The Weak Points of the Hand

Just as much of the same can be said about arpeggios. The student should not waste many early morning hours on them. The student, however, must have a thorough knowledge of scales and arpeggios. This is indispensable.

Considering double notes, the student must always practice chiefly the upper part of the right hand and the lower part of the left, as these are the weak points. The absolute "together" sound is essential. All double notes should be sounded simultaneously. Some students play them as though their fingers were stuttering. Playing double notes well comes only with very strong fingers. Here it is absolutely essential to practice very, very slowly, so that the muscles will adjust themselves to the position of the hand and fingers, and the muscle work of two fingers struck together against the other two becomes coordinated. The so-called *gefesselte*-finger (holding finger) exercises are very beneficial. For instance, holding the fifth finger on the keyboard and trilling with the other fingers in double notes. The same exercise can be applied by holding any other free finger down on the keyboard. This exercise should be started in an extremely slow tempo, and very gradually increased as the exercise becomes easier. One cannot emphasize too much the need for playing the holding finger exercises very carefully. At the first sign of tension they should be stopped at once and started again with a slower tempo and complete ease. (During the years that I studied with Moriz Rosenthal it seemed to me that the holding finger exercises were among his favorites.)

In playing octaves, the student must know of three ways: playing with full arm and resting firmly on the fingers, playing with the wrist alone, and finally, with the fingers alone. As paradoxical as it may seem, we eventually play all octaves with the fingers, feeling the keys with their tips, but we play scales and *cantilene* with the full arm.

First of all, in octave technique, the student must develop a sure, definite octave grip. Most women's hands are built with the stretch of an octave; most men have a far larger stretch and therefore, men tend to strike an octave with the grip of a ninth. They con-

sequently must adjust their grip for the octave with relaxed wrist and arm, but firmly fixed fingers, feeling the keys well under the tips. Since the white key is much broader than the black, and therefore allows too much space for the fingers to shift, a very good idea is to practice the octave grip on the black keys alone, for, with the narrow key, the finger must always strike the same spot.

In playing octaves one should be aware only of the downward motion. Any upward motion of the wrist, independent of the arm, is a waste of that effort and time, which is so important in the speed of playing. The playing of repeated octaves should be adjusted to the action of the keys. The student can see for himself that the easier the action of the piano, the faster will the key return to its original position, and the more rapid and easier will be the execution of the repeated octave. This adjustment will apply to all combinations of repeated notes. The fingers should never release their grip of the keys. The student should just "shake" them downward, as fast or as slowly as the score demands. As an example, one may take into consideration the lengthy octave passages throughout the Schubert-Liszt *Erl King*:



Busoni, in playing this work, never raised his hand from the keyboard. Once he encountered a long sequence of the same octaves, he let his hand rest upon the keys, and the hand moved up and down with the piano action, over and over again.

It is helpful to practice octave passages with just the fifth finger alone—keeping the hand spread out in the position of the octave stretch. This will strengthen the muscles of the little finger and the outer side of the palm, and will add to the security of clean octaves, since it is the upper part of the octave that usually leads the passage. Practicing the reverse way, with the thumbs leading, should be done very lightly as there is danger of stiffening the wrist and hand. In playing alternating octaves, the weight and emphasis should be in the thumbs, since that is where the effect of the chromatic scale lies.

Economy of Movement

All piano playing should be based on the maximum economy of the strength and movement of the hands over the keyboard. History says that when Bach played, one could hardly see his hands move. As we read further, the same is said of Mozart and of Chopin. I once took a young friend (*Continued on Page 533*)



KATHRYN SANDERS RIEDER

Can You Set a Standard?

by Kathryn Sanders Rieder

"IT CERTAINLY is a pleasure to hear a good choir!" a visiting minister said recently after hearing the anthem.

The anthem had added greatly to the worship service. All who heard the minister's remark seemed to be smiling agreement that the anthem had been a pleasure to the congregation, to the director, and to the choir members. It had been worth all the effort that had been given it.

The increasing number of good volunteer church choirs now winning distinction have found that it is essential that they select a standard and seek to maintain or better it. Standards vary for the many types of choirs. There must be standards to deal methodically with the shifting problems presented by changing groups, abilities, and circumstances. With some, this means detailed constitutions, and highly organized yearly programs; with others, only a few well-defined rules, carefully followed, are necessary. Many times when conditions are unsettled we think the solution must be to ask less and less. We adopt a soft attitude toward difficulties instead of attacking them constructively. Rather, we ought to be asking more of ourselves and of the members, as we try to make choir participation more satisfying for each member.

The music itself deserves thoughtful attention, for the choir gives its best only to music that is liked. Are we maintaining the standard of having the choir music attractive and simple enough for the choir to sing confidently with the amount of rehearsal time available? We know that if the music is attractive to

the choir they will want to learn it, but it must also be well known before they can sing it with satisfaction.

Many members sing little aside from their choir singing. Usually a few days intervene between practice and the worship service, which allows some impressions to fade. The anthem must be learned one hundred and ten per cent on rehearsal night if it is to be sung one hundred per cent for the congregation on Sunday. Even so, with many practices needed for each anthem, and with rehearsal time so short, the difficulty of the music selected is an important consideration.

There is a great difference in the amount of new music various choirs can use with profit. The choir which has many members of wide musical experience, who read easily and sing much, can do one amount. Another group, although it may do as well after thorough rehearsal, may be timid about trying new music, and become acquainted with it slowly.

Uplift Standards

Many people mention that they like music with an uplift. They say that they come to church for an uplift and that too much church music is sad or melancholy. Many younger people, while realizing that somber music is in place during some seasons of the church year, prefer that this be only an accent, that the usual music express something that will help them feel better, or give them impetus to live better, happier, more fruitful lives.

Do we set a standard in having the various sections rehearse their parts alone? Many members of our vol-

unteer choirs never feel sure of their part until they hear it alone. Others are not conscious that they are not in perfect tune with the rest unless their part is played with them as they sing. After parts alone are worked out, the sopranos and tenors are rehearsed together, then the altos and basses, and finally sopranos and altos together. This procedure gives practice in tuning to each other, in hearing the inner voices. Such practice helps re-enforce the learning of each individual part. Ideals of singing with unforced tones can be brought out at the same time. Sectional practice need not take long. It gives the others a moment of relaxation. And, if desired, the one part may sing while the others hum softly to acquaint themselves with their own part.

Diction Standards

Do we maintain high standards in having the words sung so they may be understood? Ask some of the more discerning and musical of the congregation to report on whether the words are clear, the balance of parts pleasing. Accept their report with good spirit even though it is not all praise. At rehearsal the director will do well to take a few moments to go to the back of the church auditorium to listen to his choir. Among other things he can determine which words are not clear, and drill the choir in singing them correctly. Often it is the final consonant which is unpronounced and which makes the meaning unintelligible.

There is a standard to be maintained in securing contrast in performing the anthems. Often choirs fall into the routine of singing along rigidly, with almost no variation in dynamics or tempo. Some soft sections, some loud sections, and a faithful execution of the marks of expression would lift many an average choir into the better than average class. Yes, we know these things—but do we perform them? Do we maintain the standard here?

Appearance Standards

Do we set a standard for the appearance of the choir? Even though robes have been widely adopted to help in this matter there are still details to consider if the appearance of the choir is to be uniform and pleasing. The wearing of hair-ornaments, ear-rings by the women, bright ties by the men, all sorts of small variations can spoil the dignity and appropriateness. The choir robes need to be kept clean and mended. They also need to be changed in appearance from time to time. If new robes are not needed, new stolls or collars with a change in design can freshen the garment and give a new and pleasing effect.

Posture Standards

Good posture is expected of an efficient choir but there is also the problem of eliminating distracting mannerisms. In most churches, choir and congregation still face each other and each distraction is disturbing. One choir had a habit of rising to sing, then each member taking a step forward. It gave the strange effect of the choir lunging forward, and was corrected by a word from the director. Afterward they simply rose where they wished to stand, slightly away from the choir benches.

Behavior Standards

Whispering or over interest in the congregation must be watched. At times a tactful talk by the minister, stressing the choir's part of the service and emphasizing the matter of reverence, and the thoughts that should occupy the mind, can be of great help. It will be found more to the point than a recital of the "don't's." Here, as in other situations, it is better to replace a faulty habit with a good one than to emphasize the poor habit through constant attention even though it is of a negative kind.

Membership Standards

Can you set a standard in membership? Some choirs are completely organized with all officers and a constitution that settles all matters in question. The director has almost nothing to do with the membership considerations. He does pass on the new members, and he does keep alert to secure new members, but in so far as practical, he leaves the matters in the hands of his membership committee.

Some choirs hesitate to set up rules thinking that they may lose some members (Continued on Page 496)

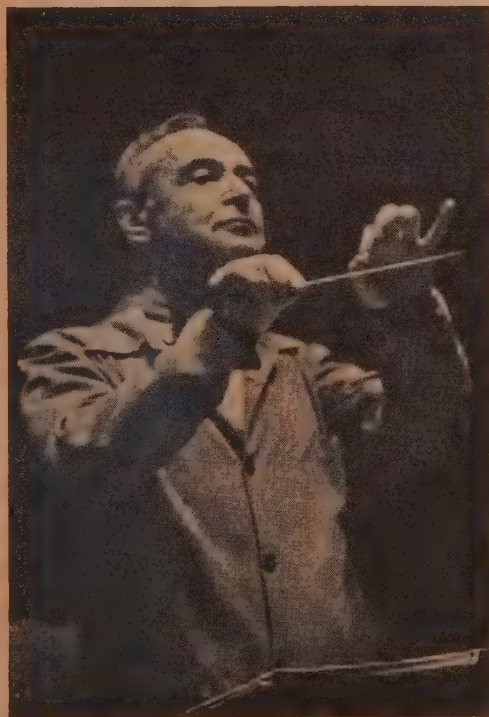
"BRUCKNER, MAHLER, SCHOENBERG." By Dika Newlin. Pages, 293. Price, \$3.50. Publisher, King's Crown Press. The author, with the authenticity of long research and devotion, has built her book around four stars of Viennese music since the days of Brahms. She has not included Richard Strauss in the group, probably because he was born in Munich and because she feels that he perhaps belongs to a different line of descent. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the nebulous background.

Her first interest in this musical revolt stems from a meeting with Arnold Schoenberg in Los Angeles in 1938, when she became a pupil of the famous radical. With great breadth of understanding she traces the steps of the revolution from the baroque Catholic Bruckner, through the Semitic Mahler and Schoenberg, to Berg and his chaotic musical play, "Wozzeck." She indicates, with fine critical discernment, the distinctions between these masters, and provides the reader of today with opinions which form a splendid basis for comparison.

CONTESTED BIOGRAPHY

"KOUSSEVITZKY." By Moses Smith. Pages, 400. Price, \$4.00. Publisher, Allen, Towne and Heath, Inc.

A new publishing firm, Allen, Towne and Heath, Inc., issued its first book, and almost before the book was on sale, found itself tangled up in the meshes of the law. Mr. Koussevitzky just didn't like the book and contended that his right of privacy had been invaded and that the book had willfully damaged his reputation as one of the world's great conductors. He sued the publishers and lost his case. He then appealed it and the decision handed down was that the book had to do with factual matters and was not fictional. Mr. Koussevitzky lost again.



SERGE KOUSSEVITZKY

Certainly your reviewer could not appoint himself as a third court of musical justice to a man who has been one of the most active and valuable figures in the musical progress of the New World. That decision can come only from the musical public as a whole. If we were in Mr. Koussevitzky's position, we wouldn't care very much, because the great jury of the people themselves is wise and understanding. Such a career is so

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

sensational that no American could ask more of a Horatio Alger character. More than this, Koussevitzky, during his brilliant career, has brought to us innumerable new orchestral works. His interest in presenting the compositions of American composers might almost be said to exceed that of any other conductor. All in all, as Al Smith used to say, "Let's look at the record." How many conductors of today and yesterday can boast similar remarkable results? The writer of this review certainly could not throw irritating pebbles of criticism against Koussevitzky's idiosyncrasies and his private career. Your reviewer enjoyed reading the book, with its vast amount of interesting detail, very much indeed, and thought more of Mr. Koussevitzky at the end than when he turned the first few pages.

MILLIONS IN IT

"HOW TO WRITE, SING AND SELL POPULAR SONGS." By Nick Kenny. Pages, 255. Price, \$2.00. Publishers, Hermitage Press.

Yes, there are millions in it for a very few people out of the one hundred and forty million who make up the population of the United States. It is hard to think of a business in which the element of speculation enters more than in the field of the popular song. For one Irving Berlin, one Richard Rodgers, one Paul Whiteman, one Bing Crosby in the field of popular music, there are thousands of aspirants with about as much chance of giving Uncle Sam any additional labor with their income tax as a humming bird has of catching a whale. Nick Kenny's book tells some of the pitfalls to avoid in song writing and gives pertinent advice from Cole Porter, Richard Rodgers, Oscar Hammerstein, II, Irving Berlin, Paul Whiteman, Irving Caesar, Cab Calloway, Frank Sinatra, Jo Stafford, Perry Como, the Andrews Sisters, Kate Smith, Bing Crosby, Sophie Tucker, and many others, as well as information on copyright, lists of publishers, and various other information of value to the aspiring song writer.

THE WELL TRAINED VOICE

"YOUR VOICE AND YOUR SPEECH." By Beatrice Desfossés. Pages, 224. Price, \$3.50. Publisher, Cattell and Company, Inc.

Miss Desfossés' work is one with which all vocal teachers should become acquainted, because so many who want to learn how to speak correctly, effectively, and beautifully, apply to the voice teacher for assistance. So much practical information can be obtained from a book of this type about "Facing Your Fears," "Thinking On Your Feet," "Everyday Speech," "Articulation," "Strengthening Your Voice," "Speaking for Radio," "Choral Speech," and other subjects, that the teacher's work may be amplified very greatly, without adding to the pupil's fees. The book is to be highly recommended.

SEEING MUSIC

"VISIBLE SPEECH." By Ralph K. Potter, George A. Kopp, and Harriet C. Green. Pages, 441. Price, \$4.75. Publisher, D. Van Nostrand Company, Inc.

The first authoritative, comprehensive work upon the science of photographing sounds in speech so that these may be analyzed for study in education of the deaf, speech correction, phonetics, music, dramatics, heart beats, bird songs, animal sounds, machinery noises, or any other research involving sounds. There are more than five hundred reproductions of spectrograms. These should give great opportunity to scientifically minded musicians.

CHORAL PERFORMANCES

"FUNDAMENTALS OF CHORAL EXPRESSION." By Hayes M. Fuhr. Pages, 103. Price, \$2.00. Publisher, University of Nebraska Press.

The great reforms that have come in the field of choral singing were long delayed. It is not far since the day when almost no one expected to make out the words of a chorus or even a quartet. The singers sang the notes with fair respect for intonation but were not expected to let the audience know what the song was about; nor was there much attention paid to anything more than the crudest attempt at expression. Such books as that of Mr. Fuhr have contributed much to remedy this. The chapters are clear and readable, and are divided as follows: Perspective, Group Organization, Repertoire, Rehearsal, Tone Production, Performance.

A MUSICAL FAMILY

"THE NEWHARD PIANO QUARETTE." By Nelson James Newhard, Sr. Pages, 248. Price, \$3.05. Publisher, Lehigh Printing Company, 125 North Hall Street, Allentown, Pa.

This is an unusual book about an unusual achievement. Mr. Newhard has been one of the leading music teachers in his home community of Bethlehem, Pa. He took it upon himself to form, from his family of young children, Margaret E., Harold E., Gretchen I., and Nelson J., Jr., a quartet, all four players performing at one keyboard in arrangements made mostly by European composers. Starting with very simple pieces, the repertoire expanded until many of the works of the masters were included. The quartet gradually grew up, and as the playing efficiency of the performers increased, it began to attract attention. The performances were precise, the ensemble excellent, and the interpretations understanding and artistic. The quartet proved a great novelty and was much in demand.

Mr. Newhard gives, in great detail, notes upon the training of the quartet and the development of the performers, who are now adults and college graduates. He writes stories of over two hundred pieces including piano solos, duets, trios, quartets; selections for two, three, and four pianos, as well as organ and piano duets, concertos, and miscellaneous numbers.

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



Standards For the New Season

In all my years of happy association with *THE ETUDE*, no topic has provoked the interest stirred up by the pages on Standards of Music Teaching. (January and February 1947.) The letters received are obviously from intelligent, aspiring, and also *indignant* teachers. Do they ascribe today's generally low level of piano teaching to the teachers themselves? Or to poor teaching materials? Or to the "no time for practice" wail? Or to school or extra curricular activities? . . . Hardly! About half the correspondents place the blame squarely on the parents, especially the "moms"; others castigate our "progressive" educators; only a few point fingers of shame at the teachers.

Mary A. Spencer of Princeton, New Jersey, makes this devastating indictment:

"I firmly believe that the blame for inadequately trained students lies on more doorsteps than those of the piano teacher. How often do we teachers hear this statement from parents canvassing the field for a music instructor: 'I don't want Johnnie to be a concert pianist or a professional musician. I want him to know just enough so that he can play for his own enjoyment.' These words cause more heartbreak to teachers and students than any ever uttered. The teacher, to comply with the patron's wishes, teaches Johnnie 'pieces,' no scales, no exercises, no technique of any kind . . . nothing that will sound as if he is on the road to professionalism. He must 'just play.' Also he must never be kept on a piece so long that he will tire of it, or perfect it! Consequently one musical murder after another is committed. . . .

"However, the tragedy is not in what happens to the music, but in what happens to Johnnie. He never gains enough technical equipment or knowledge to 'play for his own pleasure'; he soon realizes his shortcomings, becomes discouraged by his own inadequacies and gives up the struggle as hopeless . . . or, still clinging to the ideal that there *must* be some beauty in music (although he has yet to make that beauty with his own hands), he enters college or music school. The teachers there must help him not only to unlearn but also to relearn basic principles which he should have known from his earliest experiences in music. Wilful fingers must be retained, old habits must be broken down and new ones substituted. After this procedure perhaps a little pleasure may creep into the pianist's experiences, if he is not completely worn out with confusion.

"Yes, we blame the parent; but parents usually don't get their ideas about 'enjoyment,' 'for pleasure,' and so forth from their own heads. I go directly to the door of the modern educator who, like a quack doctor, theorizes endlessly to the ruin of millions of young hopefuls. The child must 'love' his work (or studies or whatever his task). That statement is good when interpreted sensibly. I honestly believe that love for one's work is an absolute necessity for meaningful learning. But I also believe that the elements of work in music (and other studies) are at present so broken down that the child is almost completely milk-fed, and any labor on his part, either physical or mental, is completely eliminated. It is true that it takes a wise person to guide a student into loving his work, but nothing which really gives our life meaning is ever gained without expenditure of effort. The idea of the 'easier road' is purely an adult concept, because children are less prone to try to escape a little use of energy than adults. We give our children the best in materials, but why do we handicap them from the beginning with 'adult short-cuts' and superimposed ideas which lead to nothing but disillusionment?"

Music Is Work-Fun

Miss Spencer's letter is one of the finest I have received on this or any subject. We are grateful to her for its sharp reminders. Why not send copies to some of your recalcitrant parents, or to that smart aleck school principal? I dare you to do it!

Every youngster must learn from the beginning of his life that fun must be worked for. Any other kind of education leads to unhappiness. Piano-playing is one of the most satisfying kinds of work-fun. For thousands of persons there is no pleasure to equal the making of music. To do this well requires sustained discipline and concentrated effort. Yet, contrary to generally held opinion, I contend that the acquiring of moderate technical skill need not become a boring or tedious process. To be sure, technic vitally taught, must first be insinuated in the lazy disbelieving pupil's fingers, and then lo! one day he wakes up and sees the necessity for it. (That's always a day of rejoicing for us, isn't it?) Whereupon the problem is solved once and for all.

I can honestly say that I've never had the slightest difficulty persuading young pupils—beginners or intermediates—to practice technic. This goes for the years when, traveling from house to house by elevated and steam trains, trolley, ferry boat, and on foot, staggering through mud and snow-drifts I gave house-to-house lessons in Boston suburbs. "Ah," you say, "that was years ago, another generation, different times," and so forth. . . . Perhaps you are right. . . . But I can point out dozens of today's teachers who report little difficulty in teaching technic the imaginative, scientific, stimulating way.

Is It as Bad as This?

Here's a distressing letter from a conscientious rural teacher of many years experience:

"I deeply regret that you do not place the blame where it rightfully belongs—on the modern parent, the undisciplined child and a few other obstacles namely, physical education, home economics, band, radio,

movies, and ball games.

"Maybe I'm old enough to be your grandmother, though I doubt it! In my school days we lived on music and had enough hours to study it. We learned Bach, Mozart, Beethoven, Schubert and made an issue of technic and theory, and above all learned to control ourselves through self discipline.

"What does music study mean in our schools today? Band with brass tooting a blaring march on a football field, and nobody to play the piano in Sunday School or for a glee club. When the four years of high school are over, music is gone forever so far as performance is concerned; and in the schools we just have more and more tooters coming on—that's all.

"What time is left for piano students to practice? In rural communities such as mine the school bus trip takes two hours daily. One of my girls, working on the Grieg Concerto *might* get it learned if she had half a chance to work on it; but she can't miss a ball game, football, basketball, baseball and what-have-you-ball, and all the rooting, hooting crowd. If she misses a game, she's 'queer' . . . and there goes the piano practice!

"In my study and teaching days girls had time to practice. Nopey nope, it isn't the teacher's fault. You'd better box the parents' ears and tell them to send to lessons a peppy girl who is eager to learn keys, chords, scales, sight-reading, and so forth. Don't expect us to inspire a sleepy, gum-chewing gal who won't practice her piano lesson even if it is written down in detail.

"I am not a parent, but just the piano teacher with tied hands. I'm weary educating both child and parent, and often being treated like a dummy by everybody. . . . You great big 'guys' who write for *THE ETUDE*, come out, travel our paths, and see what you catch on your hook."

Well! There's nothing further for us to say except this: if music brings its teachers to an unhappy, embittered state, there's only one thing to do—quit music, retire, or go into another business or profession . . . I wonder if other small community teachers agree with our correspondent?

Joint Responsibility

Some of the letters put the blame on parents who tolerate incompetent teachers:

"In our town of 65,000 I am the only nondegree teacher among twelve piano teachers; yet students from master or bachelor degree teachers come to me without the least knowledge of key or time signatures, tempo indications, and worst of all, any practical knowledge of major or minor scales.

"I think part of the responsibility lies with parents who bring their children and say, 'I only want Johnny to have *fun* out of his music' . . . I refuse to take such students."

Good for you! Most competent teachers nowadays are in the same position—they can and do choose their pupils.

From the above letter it seems, doesn't it, that the remedy will not be found in demanding teachers with college degrees?

Here's another: "If you could only see the specimens that come to me after years of lessons with so-called teachers. Two girls came to me recently, one with eight years, the other with four years study. I planned to work with them on sonatas, classics, and so forth—but found that they had great difficulty playing Godard's *Second Waltz* and the first movement of Beethoven's "Moonlight" Sonata. (The third movement was out of the question.)

"What is the matter with the parents? Do they have money to throw away? My pupils' parents tell me they have learned more from me in six months than in all their previous training."

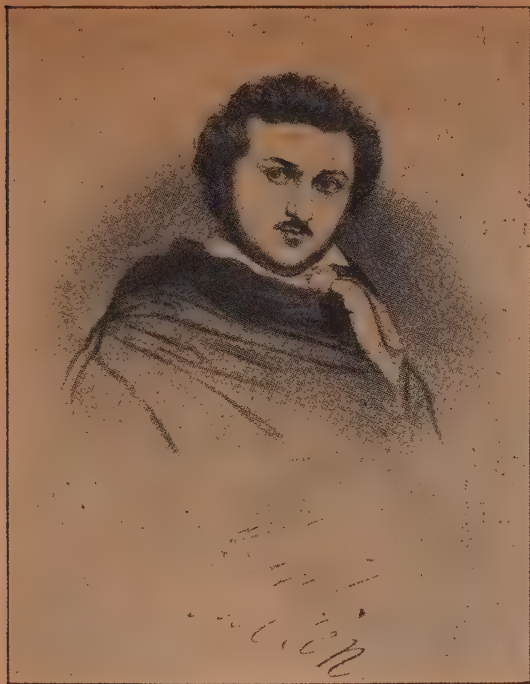
Perhaps the remedy lies in educating the parents; . . . Or is it too late?

A highly successful teacher writes:

"This week I auditioned applicants for lessons next autumn. Hearing the high school juniors and seniors positively makes me groan. They bring me *Rhapsody in Blue*, *Clair de Lune*, Liszt, Chopin, with no technical foundation. They can't even tell the key they are reading in, cannot decipher dynamic directions or tempo indications. As for 'tone' they never heard of it."

. . . . If this is the level of piano teaching in the United States, it's pretty sad, isn't it?

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LOUIS ANTOINE JULLIEN

DURING the season of 1853-4 there appeared in New York concert halls a French conductor whose colorful personality and theatrical methods made him one of the most popular figures of the day. Louis Antoine Jullien introduced early Americans to their first large orchestra and to symphonic music at popular prices. Like his contemporary, Phineas T. Barnum, Jullien advertised copiously, introduced novelties, and intrigued the public by grandiose stagings. Unlike the showman, however, he was sincere in his attempt to popularize the classics.

When the French conductor arrived in the summer of 1853, he found a lusty young nation in the throes of its first growing pains. New York was just beginning to preen itself as the nation's first city. The New York Philharmonic had announced a new "season" of four concerts. The first American Exposition was in full swing, the President having dedicated its great Crystal Palace, July 14, 1853.

The Palace later became the show place of New York, and here in June of the following year, Jullien triumphantly staged America's "First Musical Congress." The Congress, attended by representatives of such cities as Boston, Philadelphia, Baltimore, Cincinnati, and others, opened June 15 and continued through the following week with a series of nightly "congresses." For the opening concert, which was the largest and most spectacular of all, Jullien directed a chorus of over 1000 voices and an orchestra of two hundred and fifty performers.

A Gala Event

Following the close of the Congress—on the next Monday, June 26—Jullien appeared in his farewell concert. No event of the season aroused more interest. Shortly after mid-afternoon the city's horse-drawn cars were filled with crowds arriving for the concert scheduled to begin at seven o'clock. Farmers with their families in "Sunday best," fashionably attired New Yorkers, wide-eyed youngsters in tow of anxious parents surged through the doors to hear once more the conductor who had opened a new world of music for them to enjoy.

They had long since become accustomed to the crimson platform edged in gold, the elaborate white and gold "throne chair" just back of the conductor's stand—once the target of wagging tongues. The "serious" music that Jullien programmed each night was also beginning to be understood and liked. But after all, it was the novelty of the concerts which had continued to draw them for nearly a year. This, and Jullien himself, who was as versatile an actor as he was musician.

Father of America's "Pop" Concerts Louis Antoine Jullien

by Norma Ryland Graves

From somewhere down in front came a sharp rustle like the crackling of leaves before an autumn storm. Then as a square-set, dark-haired man stepped out on the stage, successive waves of sound rocketed the hall. Smiling and bowing, his black eyes darting from side to side, Jullien finally reached the center of the stage. From the sheen of his long black hair to the gloss of his patent leather shoes the forty-two-year-old conductor was elegantly turned out. As usual he wore his coat open to reveal a dazzling white waistcoat topped by an elaborately embroidered shirt front. His long wristbands were turned back over his cuffs. Contrary to custom, however, he wore neither primrose gloves nor the numerous diamond rings and charms that usually imparted such a garish effect to his appearance.

For his last concert Jullien followed the usual pattern of an overture, two movements of a symphony, an operatic selection, instrumental solos, and a concluding group of popular dance music. But it was a program devoid of many of the theatrical trappings in which he so frequently clothed his music. The roars of applause that greeted the last number had hardly subsided when the audience observed Köenig, the chief cornetist, advance toward his conductor bearing a huge golden wreath and tablet, which he presented to him. Amid thunderous cheers Jullien held up the scroll which commemorated the events of the past week. Those nearest him could read the words engraved on its surface: "A Laureate from 1500 performers at the First Musical Congress in America and from 30,000 true friends and admirers present in the Crystal Palace, June 15, 1854. . . ."

A Startling Innovation

It had been nearly a year since elaborate posters of scarlet and black plastered all over New York had first announced Jullien's arrival from England, where he had concertized for nearly twenty years. He had skyrocketed to fame through his popular "Schilling Concerts," attended by the millions whose foibles, as well as those of Jullien himself, were immortalized by cartoons of the famous "Punch."

Jullien brought over as nucleus for his American organization forty musicians including such well known artists as the cornetist, Köenig; Bottesini, the great contra-bass; Lavigne, world-famous oboist; Wuille, celebrated clarinetist, and Hughes, the famous ophicleidist. Among the fifty-eight musicians he employed in this country was a young violinist, Theodore Thomas.

To Americans of the middle nineteenth century an orchestra of ninety-eight was a startling innovation; likewise the number of solo-artists Jullien introduced at each performance. Even more amazing, however, was the price charged for each scarlet and gold admission card—only fifty cents. It was worth that much just to see the strange new instruments Jullien used: drums so large that they required a pair of players; the mammoth bugle with keys, the ophicleid; the odd-shaped wood winds. With a repertoire of more than 1200 pieces, Jullien offered the musical novelty of a complete new program for each concert.

There was never a dull moment at any of the concerts, for Jullien especially delighted in surprising his audience with new arrangements. Fully aware of his abilities as a public amuser, he never failed to exhibit

those idiosyncrasies which his public expected. Since he had thoroughly trained his men to play with their conductor facing the audience, he was free to "play" upon the emotions of his listeners, and what a field day he made of it!

Now wafting his baton gracefully in mid-air, now smashing it down forcefully when he noted an occasional lapse of audience-attention, he dominated the situation at all times. As he approached the climax of a number, he often seized a fellow-musician's violin or flute or cornet and concluded the selection with a dramatic flourish. Then mopping his face with a large silk handkerchief, he dropped exhausted onto his "throne" to receive the plaudits of his admirers. Many were the tricks he used to arouse interest, such as having a pair of white kid gloves brought in on a silver platter. Facing his audience, Jullien methodically drew them on and from his collection of batons, meticulously selected a jewel-tipped one. His listeners knew, without consulting their programs, that this was the prelude to a Beethoven number, a composer whom their conductor revered despite his theatrical badinage.

Descriptive Music Plus

The Frenchman's popularity was further strengthened by the number of quadrilles he composed. At this time the craze for dancing the quadrille—a square dance of five movements—had spread from the continent to the New World. Astute showman that he was, Jullien further popularized his own by tying them in with events of the day such as *The Great Exhibition Quadrille*. He also advertised that a different one of his celebrated "National Quadrilles," featuring the music of various world nations, would be played each evening.

A special favorite, *The American Quadrille*, which had been composed shortly after his arrival in the United States, contained all the national airs arranged for twenty of his solo artists. In this he rang bells and zoomed cannon so well that he never failed to work his audience up to a frenzy of patriotic zeal. Other audience-favorites were his *Army and Navy Quadrilles* in which he vividly pantomimed the actions of the soldier and the sailor.

But the musical cocktail on most programs was the concluding number, *The Firemen's Quadrille* in which he exhibited a bag of theatrical tricks that has rarely been equalled. Before starting the number, Jullien solemnly warned his audience of the terrifying spectacle they were about to witness. At first the music had a deceptive smoothness and quiet, almost like a lullaby. Then suddenly came the clang of fire bells. Fire . . . real fire burst from the ceiling! Three or four companies of firemen rushed on the stage, dragging reels of hose from which water was pouring. Hears directions, terrifying screams, shouted orders transmitted by the megaphone-equipped musicians added realistic terror to the scene.

Came the crash of falling buildings (cannon balls rolled through plank tunnels beneath the stage) . . . breaking glass . . . increasing din. In the excitement women fainted. Finally at a signal from Jullien the firemen left the stage and the spectacle ended with the orchestra leading the *Doxology*. Those in the audience who were physically able joined in the singing.

Jullien's triumphs were not confined solely to New

York. He took his orchestra on a tour that included Boston. The Bostonians, somewhat miffed over his previous neglect of them, were not at all mollified when the concert prices were announced—one dollar per person! In spite of a smaller concert attendance, Jullien continued to evoke great enthusiasm. He introduced one-composer programs; he experimented with Shakespeare concerts; he played works of American composers, thus encouraging the budding spirit of nationalism which was just beginning to assert itself.

Said the astute John S. Dwight, editor of the authoritative "Dwight's Journal of Music:" "Jullien can play the best kind of music. . . . If he makes a colossal toy of the orchestra in his quadrilles and polkas, he has also his Beethoven, his Mendelssohn and Mozart nights in which he proves his love and power of interpreting the finest works."

No doubt one of the most interested spectators at the Boston concerts was twenty-five-year-old Patrick Gilmore, then leader of a military band at Salem, Massachusetts, and later originator of the giant Jubilee concerts. He capitalized on all the Jullien features: the large orchestra, featured soloists, dramatization of musical numbers, theatrical appearance, extensive advertising. However, lacking the former's basic qualities of musicianship, he was never able to establish the large personal following which ever remained loyal to Jullien.

Musical Training

Although the French conductor was often accused of charlatanism, he had nevertheless received a thorough musical training. Born April 23, 1812, to a former French regimental bandmaster and his Italian wife, the child was early taught French and Italian songs by his father. At four years of age he was regarded as a musical prodigy, noted for his remarkable memory. His father subsequently took him on a tour through southern France. When at five little Louis lost his voice, his father began coaching him in violin, flute, and other instruments. After a short training period the two concertized through Italy. At the Teatro Reale in Turin, the boy played a set of difficult variations for the violin so brilliantly that he was lifted up to the royal box for the acclaim of the Queen. Following this episode, he became a popular favorite at court.

Before entering the Paris Conservatoire at twenty-one, Jullien served in both the French navy and the army. On the whole his record at the Conservatoire was not brilliant, for much to the disgust of his professors he presented them with his own dance compositions in lieu of assigned exercises. Three years later he left the Conservatoire and at twenty-eight, became co-conductor of the popular "Summer Schilling Concerts" at Drury Lane Theatre, London. During the next twenty years he gave an annual series of winter concerts at the English Opera House, Covent Garden, Her Majesty's, and other theatres, his popularity steadily increasing.

In 1847 he leased Drury Lane Theatre with the intention of presenting opera in English. Engaging Berlioz as conductor, sparing no expense in procuring a splendid cast, chorus, and orchestra, he opened the series with "Lucia." The season was a failure and Jullien lost a small fortune. Just before he came to America, his own opera, "Pietro il Grande," lavishly staged, opened at Covent Garden. After five performances he was forced to withdraw it, again losing thousands of dollars.

The American interlude was a pleasant chapter in the series of financial disasters that both preceded and followed it. When he returned from America he conducted metropolitan concerts. Two years later (1856), Covent Garden Theatre burned to the ground entailing irreparable loss to Jullien in music scores and his own compositions and arrangements—many of the latter being in manuscript form only. In order to recoup his fortune he became associated with concerts at the Royal Surrey Gardens, London, but the season ended in bankruptcy. Constant financial worry was beginning to break the man, mentally as well as physically. He fled to Paris in 1859 where he was subsequently jailed for nonpayment of debts. He was released the following month.

In March, 1860, readers of the English dailies were shocked at the news contained in a daily advertisement. Under the caption, "Jullien Fund," contributions were solicited for the maintenance of the musician, then confined to a lunatic asylum near Paris. Before material aid could reach him, the forty-eight-year-old conductor died, March 14, 1860.

Jullien's aim, as he repeatedly stated, was to popularize classic music. He did this by organizing the largest bands and orchestras, featuring the best soloists and by presenting an extensive repertoire of classical and popular works. "If you get your audience to like music," he once remarked, "the rest is easy. I may feed them laughs and dance quadrilles, but in the end I give them Beethoven and Mozart."

In addition to presenting the world's great music and instrumentalists to American audiences, he undoubtedly helped lay the foundation of many of our present symphonic orchestras. At the time he arrived in America, orchestra leaders rarely employed any of the wood winds. Jullien brought soloists for this section of whom Theodore Thomas later said: "New York never saw the like before or since." The popular enthusiasm he aroused made Americans "symphony conscious," resulting in an earlier development of the symphonic organization than normally would have transpired.

It is true that Thomas, who devoted his life to developing the American symphonic orchestra, later criticized the showmanship of Jullien. But it is equally true that while the young American was working under him, he was learning much as to the physical make-up of an orchestra; the psychology of correct programming. "No one at all in the same category with Jullien, at least in modern times, has occupied anything like the same high position in public favor," says Groves' "Dictionary of Music and Musicians." "His name was a household word and his face and figure household shapes during a period of nearly twenty years."

Granted that Jullien was over-emotional—that he often let his desire for theatrical effect override his basically sound musicianship—yet in educating the American public to demand the best for the least cost, Louis Antoine Jullien pioneered a trail that has brought untold musical enjoyment to millions of today's concert-goers and radio fans.

The Pianist's Page

(Continued from Page 492)

Remedies

Local and state-wide music teachers associations are to my mind the most effective agents for jacking up standards at present. . . . The Pittsburgh (Pa.) Piano Teachers' Association, for example, reports: "Our organization has exerted a growing influence in our city. We have been much distressed over existing standards and have tried to raise them by sponsoring auditions for the pupils. A system of graded tests is given annually, devised by a special committee. Two memorized pieces are required in addition to theory, musical terms, and ear training. The tests are revised each year, and are passed on by men of national reputation. The pupil's teacher is unknown to the auditioning committee. We strive for absolute fairness; and teachers are glad for constructive criticism or they would not enter pupils."

"Our yearly programs are built on monthly study plans set forth in our annual year book."

One of the most thoughtful and dynamic teachers I know, Miss Zelah Newcomb of Illinois Wesleyan University offers perhaps the best ultimate solution: "Fundamental piano teaching should be taught by teachers specifically trained in piano pedagogy. Why do not all music schools offer a piano normal methods course worthy of the name, and provide a training school for their students?"

"What should be included in such a teacher's course? Training in class technique and procedures for the teaching of musicianship—reading, writing, ear-training, general theory—as well as training for private instruction in keyboard facility and interpretation. The entire present set-up of piano teaching must be

changed. A child learns by drill, which is best conducted in a class. Musicianship cannot be taught in one private lesson a week by any teacher no matter how experienced. The ideal set-up for a methods course is one which produces a competent class or group instructor and at the same time a good private lesson teacher.

"A special class should be set up to give the student-teacher opportunity to acquire and use the language of a teacher and to learn the necessary routines of criticism. Open discussion of practice methods and corrective devices are initiated. Student teachers and pupils come on alternate weeks to the director of the course for the lesson, working on a planned course of study, keeping precise record of lessons and practice. This regular check-up takes the place of the plan in which the student teacher assumes full charge for many weeks without supervision. . . .

"Such a program demands the active participation of the parents. Mother attends the private lesson so that she may learn how to supervise the practice. Thus, student teachers are trained at the outset to guide the parents' thinking along the road of musicianship, avoiding the pitfalls of superficiality, exhibitionism, and exploitation, striving to keep the vision of artistic skill based on intellectual integrity."

"Ah," I hear you sigh, "it all sounds so simple . . . and the sighs deepen as teachers everywhere whisper, "If piano teaching here on earth ever reaches such a happy state, what must heaven be like?"

The Romance of "Home Sweet Home" and Its Author

(Continued from Page 484)

backing for him. Without it, it is doubtful that with no professional experience he could have made his debut in a leading part at the Park Theater, New York's smartest play house.

"Master Payne" took the town by storm as *Young Norval* in the drama of Douglas. At the time Master Betty was a theatrical prodigy in England and Payne, who was eighteen, was hailed as his equal. He appeared but six nights and on the seventh a benefit performance netted him fourteen hundred dollars as well as offers from managers in Boston, Providence, Philadelphia, and Baltimore.

He repeated his New York success in Boston, Philadelphia, and Providence appearing as *Romeo* and *Hamlet* with Edgar Allan Poe's mother as *Juliet* and *Ophelia*. But as he was getting ready to start for Baltimore he noticed that some of the jewels on the costumes which belonged to the New York manager had been taken off. This nettled him and resulted in a disagreement. Suddenly he made up his mind that he had had enough of acting and he saw success in establishing a literary society—a primitive Chautauqua. But apparently the idea did not catch on for he was soon back on the stage, laying plans to go abroad where he hoped to wrest the acting laurels from Master Betty.

That this country was at war with England did not disturb him until he was put in jail for two weeks on his landing in that country. He resented this as a personal insult. When he was finally released he was billed to make his debut as *Young Norval* on June 4th, 1813. At the last moment the lady who was to play opposite him resigned from the company and Mrs. Powell, one of the prominent actresses of the day, consented to take the part without any rehearsals. Despite the lack of preparation he made a tremendous success and as the house went wild at the death scene she leaned over him and whispered into his ear, "Hear that. You are made."

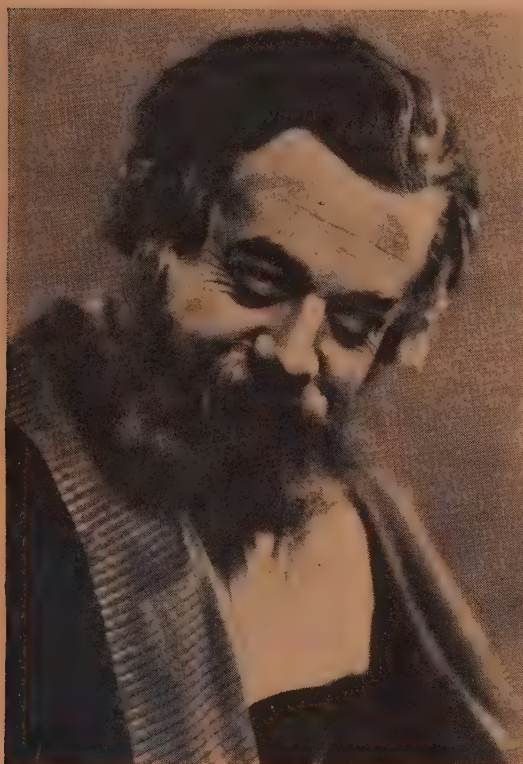
From London he went to Liverpool and then to other cities where he scored new triumphs. For four years he toured England, acting one hundred and six nights in twenty-two roles. But at the end of

(Continued on Page 540)

"SO MANY BOOKS on voice and voice problems have been written, that it is difficult to attempt any thorough treatment of the subject in a brief interview. However, I am glad to discuss a few of the questions involved. First of all, though, I should like to make it clear that the singer's career is by no means so enviable as is generally supposed! Certainly, one experiences occasional bright moments—but between them come long periods of realizing that a life in art is an extremely difficult thing.

"The violin or piano student has his instrument ready for him—and still he spends years in learning to adapt himself to it. The young singer, on the other hand, finds that his first task is learning to build his own instrument. Only very rarely is an untrained natural voice able to encompass the demands of art-singing. Thus, the singer must reckon on from five to eight years of intensive study in order to win even a measure of control over the instrumental mechanics of his voice. *Singing* begins only when this mechanical control has been acquired.

"Often enough, further, individual problems and difficulties arise which, at the time, seem insurmountable. Then the best remedy is *patient study*—provided, of course, that the young singer possesses those fundamental requisites which alone make earnest study worth while. The first and most important of these



JOEL BERGLUND AS HANS SACHS

requisites is *genuine musical talent*. A man without marked musical gifts might enjoy playing the violin—but he would hardly invest in a genuine Stradivarius solely in the hope that the possession of such an instrument would make him more musical! It is the same with the voice—a mere organ is not the same as a true musical endowment; and, since it is nearly as costly to train a voice as to buy a Stradivarius, the young singer should first make certain that he has sufficient genuine musical talent to warrant the outlay. The cost of lessons is completely wasted, alas, if the voice is not fortified by marked musical ability.

"The first purely vocal problem the student must solve is that of correct attack. This, indeed, is the kernel of the matter of voice production—the key to the room in which (with much hard work and a little luck), one may find the highest vocal goal: ideal singing tone. A good teacher can indicate the direction in which the room lies, but only the singer himself can unlock it!

"Since tone is produced by vocalized breath, the

Some Problems of the Deep Voice

A Conference with

Joel Berglund

Distinguished Baritone
A Leading Artist, Stockholm Royal Opera
and Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

The outstanding sensation of the 1946 music season was the Metropolitan Opera debut of Joel Berglund, noted Swedish baritone. In the words of the New York Times, "With the debut of Joel Berglund, the Metropolitan became the proud possessor of a first-class baritone. Mr. Berglund is an artist of distinction—a singer who sings with heart and head as well as with the voice, and who acts with poise and experience. Truly impressive."

Born and trained in Sweden, Mr. Berglund has for some years ranked high in the musical life of his country. In addition to serving as principal baritone of the Stockholm Royal Opera, he is widely sought as a vocal teacher by students from Sweden, Denmark, Norway, and Finland, many of whom have achieved positions with the Royal Operas of Stockholm and Copenhagen as the direct result of his instruction. Mr. Berglund has filled guest engagements with marked success in the opera houses of Vienna, Budapest, Prague, Copenhagen, and Zurich, where he has supported Flagstad, Melchior, and other world-renowned artists. He numbers over sixty roles in his repertoire (including Hans Sachs, Wotan, the Flying Dutchman, Gurnemanz, Amfortas, Kurvenal and Hagen, as well as Mephistopheles, Boris, Don Basilio, Simon Boccanegra, William Tell, Figaro, and Leporello), most of which he sings in Swedish as well as in the language of their origin.

Mr. Berglund was first engaged for the Metropolitan in 1939, but the war delayed his arrival for nearly seven years. His New York debut, however, was not his first American appearance. He has paid three previous visits here, all of them brief. During his student days, he came here as a member of the "De Svenske" Singers group; some years later, he returned with the Wagnerian Festival Singers group; and in 1938, he sang several highly successful guest performances with the Chicago Civic Opera. His American and European acclaim is enhanced by the sensational tributes he won in Buenos Aires (Teatro Colon). In the following conference, Mr. Berglund outlines for readers of THE ETUDE some of his views on correct production techniques. —EDITOR'S NOTE.

singing organ is, in its essence, a wind instrument; still, it is also very similar to a violin. The vocal cords are the strings; the rising column of air (breath) is the bow; and the various resonance chambers in the head not only take the place of the violin's body but are equally important. The necessary prerequisite for the ideal singing tone can be said to exist only when the pressure of the breath is *exactly* adapted to the vocal cords. The pressure of this rising column of breath must vibrate against the cords (which must be firmly yet *naturally* held) so that the resulting tone is perfectly free and clear. If the pressure of the breath against the cords is too strong, the cords react immediately in the form of hard, forced (or pressed) tone. If the pressure is too weak, the cords cannot vibrate properly, and the resulting tone is lusterless, unresonant, and dull. The first problem, then, is to find the *exactly correct* amount of breath to send against the vocal cords. This 'correctness' is determined by the

singer's own sensations—of ease, freedom, natural vibrancy—at the moments when he sings with the proper breath-pressure. No one but the singer himself can determine what this pressure is to be; he must experiment and judge by his sensations. This, of course, involves long and earnest effort in practicing. And such practicing is best done in the lower tones of the middle register of range—neither too high nor too low.

Transition Tones

"When, at last, the student succeeds in mastering a few truly good tones in this lower portion of his middle range, a second problem arises—the problem of the (so-called) transition tones that bridge the steps from one register of range to another. He must now adapt the correct production of the tones he has mastered, to the tones (new ones) that lie immediately higher in range. In other words, he must close the gap between the middle and upper registers so that his full scale becomes unified and even, without the least suspicion of a break. This problem is particularly difficult for the naturally deeper voices (contralto, baritone, and bass). Those tiny vocal cords are asked to perform great tasks! A good singer must have a range of *at least* two octaves—generally more. To cover such a span on the piano, one uses perhaps twenty-five keys, each attached to its own string which, in turn, has its own length, breadth, and tension built into it. The singer has only two little cords, perhaps two centimeters in size, with which to duplicate the tonal action of twenty-five keys! For each new tone, then, the little cords must adapt themselves to a different tension, a different length, a different breadth (or narrowness). Thus, special and exact precision is required to effect a rapid and accurate adaptation of the vocal cords to the tones to be sung. Here, the deeper voices must not sing with the full, open 'chest voice' higher than A or A-flat. Further, the tone must be 'covered' enough to give the sensation of a resistance to the breath which is stronger in resonance-chambers than in the vocal cords—without losing the feeling of vigorous activity in the cords! If the vocal form is too big, one does not get this free, 'soft,' slightly nasal head-resonance which makes it possible for cords to become 'slimmer' (or narrower), as is necessary in the production of agreeable high tones.

"For practicing these transition tones, I recommend singing on a naturally covered vowel like E—preferably in combination with N. A correctly placed E 'sits' higher, tonally, than any other vowel. This is important for, especially in the development of the transition tones, great care must be exercised that the vowels do not become 'chesty.' When one sings E, the tongue is arched high in the mouth cavity, the space between tongue and palate is at its narrowest, and the mouth itself is only slightly open. Thus the rising tone is practically compelled to attack the softer parts of the organs of resonance, and a soft, covered tone results without too much (Continued on Page 526)

VOICE

"MUSIC STUDY EXALTS LIFE"

Can You Set a Standard?

(Continued from Page 490)

if they are too exacting. It is better to lose a few in the larger cause of establishing and maintaining a dependable standard. In order to have a satisfactory choir, the director must know what to count on. No matter how small the group the situation can be discussed and settled.

It can be decided how many unexcused absences will be accepted before a member is dropped from the choir roll. The secretary can keep accurate records ready for reference or report. Some choirs make the rule that there must be no more than five unexcused absences during the year to retain membership. Others cut this to three. If a member cannot be present he promises to notify the director or the choir president. It becomes exceptional to miss and other choir members ask immediately about the member who has been detained. Illness and unavoidable absences are excused, but these excuses are few. Unexcused absences may be made subject to a small fine which goes into the treasury to help with incidental expense.

Whatever the rules adopted, they should be discussed and voted upon by the choir, so that they are their rules, made in the interest of a better choir, not imposed from the top. A committee may recommend but the choir should vote in the procedures they approve. The music committee of the church should assist the choir officers, suggest new members and make the choir their continued interest. Too often a choir director and an organist are selected by the music committee and everything turned over to them. The music committee should remain vitally concerned with how the music program of the church is working out and be alert to help in ways that come to their attention.

Social Standards

It is well to set the size of the choir and to establish a waiting list of others who would like to become members. It is a healthy situation for a member to know that another is ready to take his robe if he cannot keep to the standards he has voted to accept. It is well to have a rule that any former member of the choir may return when there is a vacancy, upon the approval of the membership committee to whom he applies.

All such rule observance rests on a basis of congenial coöperation in the choir, but a set of rules helps build this. Social activities help knit the group more closely together. One or two thoroughly enjoyable parties a year may be enough if the group has many competitive activities. Remember the tastes in recreation of the particular group. If there are many younger members include some active games they will enjoy.

A potluck dinner at the end of the choir season, with a program presented by the various sections of the choir, a brief talk by the pastor, a song-fest of favorite music, and perhaps amateur movies of a vacation trip make an easily prepared and enjoyable evening. All like gatherings of the choir help foster the congenial atmosphere which is the heart of coöperation for successful choir work.

When maintaining standards is mentioned many think of the talented church members who cannot or who will not help. It is a loss and yet, unless these people are sold on the idea of attending

choir and doing their part willingly, they might be a poor influence. They may have lost interest in singing, there may be home conditions they cannot help, or they may feel superior to the other singers. Their attitude may be one which would create more mischief and discontent in the choir than their good vocal equipment could balance. When you have made an honest effort to win their coöperation it is better to turn elsewhere for members. Spend your time in developing the talent of interested individuals who will develop into a real asset to the choir.

Rehearsals Standards

Do you set a standard in planning ahead? Plan ahead with the pastor and the organist, seeking to weld the entire service into a unit. Let the sermon, the music of the choir, and the instrumental selections reinforce each other, even though this will mean planning months ahead.

Plan ahead for the rehearsal so that some music they know well and like to sing will be included, so that you will begin with some warming up vocalizes to establish free, relaxed tones. Plan a repertoire for the year adding to the well performed anthems only as many new ones as they can master in the time they have. Don't stop the rehearsal of an anthem too soon. After they are note-sure you have just begun. Now comes the all-fascinating and endless finishing which makes professional choirs so outstanding. Give the choir the pleasure of singing at least one finished number at each meeting.

The director must plan all this in advance if he is to be prepared, himself. He must try to feel well and rested for his choir directing. His vitality must be high and his grasp of the *tempi* he wants firmly in hand if he is to do an acceptable job of directing. Certainly much of the director's work is teaching the music, but it is impossible for a choir to do well if they see before them a listless, half-prepared director. But if they see before them a confident, well-prepared, sincere director to lead (not follow) them, they often rise to their best singing.

Tone Standards

Setting a standard in the tone produced can be undertaken in all choirs. One person singing with strained tones can cause the entire choir to flat, or ruin the tonal beauty of the other voices. Each choir can begin with the plan to see that the tones are not forced or overblown and resonance lost. They can seek to vary the tone color by seeing that all anthems are not sung with the same voice quality. The voice alone can practice expressing the thought of the text. Many directors like to have choirs practice expressing various moods using a neutral syllable. As they sing the song as if it were mysterious, or courageous, or groping, or exultant they begin to see the possibilities. When words are added all sorts of shading of color can be noted, depending on the imagination and suggestibility of the choir. Since music begins with beauty of tone we need to study this continuously and seek to make it basic in our considerations.

Individual Standards

Do you maintain a standard in seeking to develop the choir by encouraging individual singing? Solos, duets, trios, quartets, help develop individual responsibility and talent. When a voice that has solo possibilities is noticed, a small solo in an

anthem may be assigned, increasing responsibility as confidence grows. While these members should not be given solo parts until they can succeed with them it is a wise course to see that opportunity is there to build strength and initiative for their regular choir work.

Do you maintain the standard of remembering the purpose of the choir? It is not there for display of musical excellence, as necessary as this is. The choir is there to increase the atmosphere of worship. Its success depends on the extent to which this is achieved.

My Hall of Memories

(Continued from Page 487)

made a terrible mistake." Ricordi, greatly alarmed, asked, "What is it? Maestro? Do you want to postpone the opening?" To which Verdi answered, "No, too late. The mistake is that I should have named my opera not 'Otello,' but 'Iago.'"

What a compliment to Maurel the interpreter! No higher one could have been paid by Giuseppe Verdi, who wrote "Otello," keeping in mind the personality and vocal power of Tamagno, the famous Italian tenor, and who consequently was supposed to be the dominant figure of that great Verdian-Shakespearean drama. But there was in that original cast of the world's premiere of "Otello," the great Victor Maurel, who with his transcendent conception and interpretation of *Iago*, snatched from Tamagno the laurels of that memorable first performance.

Maurel was at that time thirty-nine years old!

I fully agree with the idea of having dedicated this rotunda to the memory of Lilli Lehmann and Victor Maurel exclusively, for I, among others, sincerely believe that the two artists have been the greatest ones at any time anywhere.

From here my friends, we pass to the gallery of notable women singers. First we see Emma Eames. This American soprano still living today to the love of her host of friends and former admirers, has to her credit two operatic creations in her repertory, *Aida* and the *Countess* in "Nozze di Figaro," not yet surpassed.

Her all around impersonation of *Aida*, vocal, histrionically and physically, as you see in this painting, made understandable the fact that *Radames* should prefer her, the dark skinned slave, to *Amneris*, the daughter of the King of Egypt, his own king, always impersonated by a gorgeously dressed and bejeweled mezzo.

Emma Eames' singing was always delivered with great charm, honesty and musicianship, by means of a well controlled lyric-dramatic soprano voice.

Here you have a painting of *Lucia di Lammermoor*, one of the favorite roles of Nellie Melba. This coloratura soprano first saw the light of day in the Australian city of Melbourne from which she derived her name, and became at the turn of this century a great favorite of the music lovers of the English speaking countries in particular. It would have been inconceivable to have an opera sea-

son at the aristocratic Covent Garden, Royal Opera House of London, without the name of Nellie Melba topping the list of its star roster.

Her operatic and concert appearances in other countries, France, Spain, and Italy for example, were not so successful by a long shot, due probably to her peculiar voice production, not always suited to the taste of those peoples. Otherwise Melba's voice was remarkable because of its volume and range and the artistry with which it was used by that Australian Diva. In the memory of those who heard Melba in her coloratura roles is ever vivid the magnificent "trill" that she always delivered with a bravura and precision comparable to that of the best instrumentalist and with which she effectively finished her final cadenzas. It was the most accurate "trill" I have heard from a human throat.

In the last decade of her career, Melba indulged in adding to her repertory a few operas not belonging to the coloratura classification, as: "Faust," "Martha," and "Bohème," and it was in a memorable performance of the latter given at the Opera Comique Theatre of Paris in June 1913 that I sang *Colline* opposite to her *Mimi* for the last time. Tenor John McCormack then in the prime of his career, was *Rudolfo*. Wonderful recollections!

Now ladies and gentlemen, let us bring to a stop this visit. Our mutual and obliging friend THE ETUDE will inform you of the date in which to continue the reviewing of the other Famous Singers I Have Known.

Mr. De Seguro's second section of "My Hall of Memories" will appear next month.

Band Questions

Answered by

William D. Revelli
A Band Mothers' Club

Q. Our school has no band mothers club. Could you please advise me as to where I could secure information regarding same? Many of the mothers of the children who play in our local school band are interested in organizing such a club.

—Mrs. H. B., Wooster, Ohio

A. I suggest that you write the following conductors whom I am sure will be glad to help you:

Mr. Frederick Ebbs Mr. Bruce Houseneckt
Hobart High School Joliet High School
Hobart, Indiana Joliet, Illinois
These schools have outstanding band clubs and can provide the information you are seeking.

Informative Texts on Bands

I am interested in organizing a symphonic band for our American Legion Post of which I am a member. Could you furnish me with the necessary information in regards to instrumentation, seating plans, materials, and so forth?

—H. B. W., California.

Since the organization of such a unit involves countless problems, I refer you to the following books, which will prove to be most valuable and helpful to you in your work: (a) "Band Betterment" by Dr. Edwin Franko Goldman, (b) "The Concert Band" by Richard Franko Goldman. These texts are informative and interesting. They can be purchased at any modern music store.

Owing to the illness of Peter Hugh Reed, it is necessary to omit the Record Review this month.

Planning Effective and Inspiring Services

by Dr. Alexander McCurdy

Editor, Organ Department

THE ETERNAL fitness of things is one of the important things that we as organists must keep in mind at all times. When we should use certain music and when we should not. How effective some things can be, if used in just the right place in a service, and how out of place the very same thing can be, if used in the wrong place. Not every time is it the organist's fault; it may be the minister's fault, but in the end we are responsible, so it seems. We have to take the "dressing down" at any rate, if some musical selection doesn't fit. I would much rather attend a service with simple music, well thought out and performed reasonably well, than to hear a service with music perhaps done better than the average, but where the service is lacking in organization.

The number of letters received since the publication of my article in THE ETUDE on the repertoire for the church year has been amazing. Letters have come from all over the world, which have been most gratifying. There have been many asking for suggestions on forms of service for special occasions, for dedications of organs, for national days and so forth. There have been all sorts of questions regarding accompanied anthem repertoire, hence it is quite likely that a page will have to be devoted to those questions, sooner or later. We know that for the greater part, the minister is responsible for the form of service, yet ninety-nine times out of a hundred the organist or director of music must organize the service, and the minister makes a few changes, perhaps. Therefore, the more information we can obtain the better able we are to put these forms together. It is imperative that we work at this regularly. Don't be satisfied with the same old rut in which "you are running." Be on the alert constantly for new ideas.

A form of service used recently in the First Congregational Church in Los Angeles has interested me greatly. Here is a church where all types of worship forms are used. They have numerous services on Sundays and other days. They have many choirs. There are services in the Main Sanctuary, while other services are being conducted at the same time in Chapels and other rooms. Warren Martin, the Director of Music, has a number of assistants, such as Miss Marian Reiff, who do outstanding work in their particular fields. I have attended services in this church and have always been uplifted. At all times the whole service has continuity. I should like to quote in full a service designated as "Music Sunday Service," in which four choirs participated. It took place on June 12th, 1947, at eleven o'clock in the morning. The program was printed beautifully and just under the heading was the following quotation:

"The organ prelude is a veil dropped between the everyday life and the sanctuary; in crossing the threshold the music should separate the world without from the world within."

—Henry Ward Beecher

This is a wonderful thought and it is certainly worthy of our sincere consideration. How could any organist play anything that wasn't just right for a service with this thought in mind. We should memorize it, say it to ourselves time and again. Here is the service:

Liturgy of Praise

Organ—Chorale
Opening Sentences
Processional Hymn—Rejoice Ye Pure in Heart
Choral Call to Worship—The King of Love—Martin
Invocation and the Lord's Prayer

Andriessen

Liturgy of Confession and Meditation

Quartet—Lord Have Mercy

Haydn

General Confession—Almighty and most merciful Father, etc. (congregation and choirs)
Call to Prayer—If With All Your Hearts

Mendelssohn

Pastoral Prayer and Choral Amen

Liturgy of Guidance

Hymn—O Word of God Incarnate
Reading of the Scriptures—Ephesians 6:10-18
Anthem—Onward Christian Soldiers

Sullivan-Nielson

Sermon—"Music—Communion with God"

"If the trumpet give an uncertain sound"

—1 Corinthians 14:8

(The Rev. Dr. James W. Fifield, Jr., preaching)

Liturgy of Dedication

Litany—Led by Mr. Warren Martin, Minister of Music

For the great songs of the Church, handed down through the centuries from parent to child, rekindling the fires of devotion in the hearts of each generation;

We give Thee praise, O God

For each boy's promise of Noble Christian manhood; for courageous loyalty to Christian ideals; for comradeship and love of freedom; and for active bodies and minds turned to each new revelation of the Divine presence;

We give Thee praise, O God

For the light of God in the face of a girl; for the tenderness of human love; for the inspiration of young voices; and for the common bonds of thanksgiving embracing all ages;

We give Thee praise, O God

For the discoveries of God which come with later youth; for the soul-disturbing problems of early life which give us renewed grip on ancient truths; for self-expression in music; for quietness and poise which music gives us in a hurried and restless existence; and for speech and song capable of expressing our innermost feelings;

We give Thee praise, O God

Minister and People: For the inspiration of lives consecrated to Thee; for hours spent in achieving excellence of expression; for the great historical tradition of sacred music; for the love of God revealed in all beauty of song; for leaders consecrated to Christian tasks; for a church which harbors and nurtures the upward searchings of the spirit; for the simple directness and ineffable beauty of our Lord Jesus Christ and His Kingdom on Earth; we give Thee the praise in our Master's name. Amen.

Response—O Jesus, I have Promised

Mann

Presentation of Tithes and Offerings

Anthem—Psalm 148

Holst

Prayer of Dedication

Benediction

Choral Amen

One can see at a glance that this service wasn't thrown together at a moment's notice. There had been hours and hours of preparation. Some of us do not have the time needed to prepare our services but we can try. Note how this service as a whole is a

service of worship, that the subdivisions fit into the whole. A service in which four choirs participate is no doubt inspiring from start to finish. I like immensely the way each part of the service is prepared so well, in the music played or sung. The little improvisations here and there in the service must have been beautiful, as this is something in which Miss Reiff excels; she has studied it carefully. I like also the subject of the sermon and the text. Dr. Fifield is a minister of the first order.

Then, too, I like the litany led by the Minister of Music. I hope that our readers will peruse the litany very carefully, and, in fact, read it a number of times. It should help us all. More and more we should encourage participation by the choir and the congregation in the service. Litanies such as this one, well-known hymns, psalms, and the like should be used often.

Many people wonder how it is possible to have services such as the one outlined above. It is a lot of work, and a lot of trouble, but what isn't a lot of trouble to do and do well? The whole organization will work with enthusiasm when it has plenty to do. When one can make a service be a help and inspiration to many, he has fulfilled his duty.

It should be recognized that there must be coöperation in a good many places in a church where such great services are held. I never cease to be thrilled with the way Dr. Fifield coöperates with the Minister of Music and the way the Minister of Music coöperates with Dr. Fifield. They just do not have any slips in the service and it proceeds with the greatest of ease.

On another page of the calendar there is a Prayer for Music Sunday by Ralph C. Waddell who is one of the ministers of the First Congregational Church of Los Angeles. We shall do well, in conclusion, to read this very carefully and thoughtfully.

Eternal Melodist, whose Presence is the Music of the Universe, we thank Thee for this singing world. We praise Thee for the laughter of the streams, the crash and splash of water falls, the organ music of the mighty breakers of the sea, the song of birds, the hum of bees, the mystic silent music of the spheres—for all the rhythm and melody of life.

We praise Thee for the deeper melodies, the silent melodies of the human hearts: for joy in the laughter of little children; for the visions and high ideals of youth; for the courage and devotion of those who bear the burden and heat of the day; and for the dreams and expectations of those who walk life's western slope towards the sunset sea.

We thank Thee for all the harmonies of love; for the bonds of affection that unite us in home and family; for the love of true mates, a glorious ecstasy in its beginning, ripening and deepening through the years in loyal comradeship; for the love of friends, by which our souls are enriched and our lives made beautiful.

We should pray this day for all our loved ones. May the Divine Presence support and sustain them in every experience whether of joy or of sorrow, victory or defeat; and may the music and the joy of this hour reach them across the lands and across the seas, giving them a lift of soul and new assurance of spiritual significance in (Continued on Page 528)

The Music Educator Meets the Music Dealer

by Dr. William D. Revelli

Dr. Revelli recently was privileged to act as guest speaker at the annual Music Merchants National Convention held in Chicago. More than seven thousand music merchants from all over the world were in session for this great meeting. It was a revelation to find such an enthusiastic and progressive group of businessmen dealing with the problems of music education as well as music merchandise. Much was learned from the various sessions, exhibits, and conferences. It was indeed interesting to note the attitudes and sympathetic understanding of many of the merchants in regard to the objectives of the music program in our schools. Dr. Revelli returned from the meeting with a high regard of the ethics and healthy educational viewpoints of this great assemblage of businessmen who are often looked upon by many educators as being concerned only with the problems of selling music merchandise. The following article is in part the address as presented to the convention by the editor of this department.—Editor's Note.

OUR DAILY MODE of living is ever changing. What was new yesterday is old today. Current trends in education call for a thorough knowledge and broad concepts in the particular field of one's choice. The ceiling of additional requirements is being constantly lifted and curriculum revised so as to keep pace with our modern way of life. What was considered as adequate in the training of educators a few years ago is looked upon as being obsolete today.

Current trends in education tend to emphasize specialization, and institutions of learning are demanding more and more individual research and personal growth with less and less emphasis being devoted to traditional class room techniques.

From this evolution of educational changes will emerge the music educator of tomorrow; one whose background, qualifications, and general abilities will be far in advance of his predecessors.

Improvement in teaching techniques and skills, organizational and administrative abilities, knowledge of materials and equipment, appreciation for community interest, support and cooperation now form a part of the background of the music educator in your communities. No longer are the teachers of music in your schools or the private teachers of your communities lacking in the aforementioned aspects of his profession, and we find their attitudes toward their profession rapidly changing from that of pioneering the music program to that of teaching it.

Music education, whether it be taught in the schools or in the homes, is rapidly passing beyond the elementary stages of growing pains and will soon reach an age of maturity and independence.

The Value of Educational Clinics

During the periods of its adolescence, the music program required the cooperation, support, and interest of music merchants everywhere; that for the most part such assistance was forthcoming is a credit to our music merchants everywhere. This assistance and support are more necessary today than ever before. In bygone days the music educator paid but scant attention to his local music dealer, and in most cases such "bypassing" was justified since the local dealer paid little heed to the music teacher of his particular locale. Although this scene has changed somewhat and today we find many music merchants extremely interested in the music programs of the schools and homes throughout the area in which they serve, there remain many territories where the music merchant has yet to call upon the teacher of music in his city.

I believe that much can be done to improve the present situation and I wish to offer a few suggestions which might lead to a more cooperative understanding between the teachers of music and music merchants.

I am firmly convinced that frequent meetings with

the local music teacher would be a helpful means for determining his needs.

More clinics and material conferences, sponsored by music merchants, would certainly prove valuable as a means for acquainting music teachers with latest publications. Such clinics and conferences should include not only the reading of new materials, but demonstrations and discussions by competent teachers and conductors as well. These demonstrations could well emphasize rehearsal techniques and modern trends in the study of such publications. Should the cost of importing experts be prohibitive, local or nearby musicians could be used for such demonstrations.

These clinics could be conducted in much the same manner as sport, auto or fashion shows are organized.

Another item of cooperation between conductors, teachers, and merchants is that of becoming thoroughly familiar with the teachers' needs, the repertory toward their students; and the training material preferred in new materials should be made available to the teacher much more readily than is often the case. Frequent bulletins and notices should be sent to the music teacher advising them of the latest publications and the outstanding materials available.

Many music merchants for the most part are losing volumes of business because of the lack of knowledge of repertory and instructional materials published for the various solo instruments, ensembles, bands, orchestras, and chorus. Our modern music educator is progressive and is familiar with, and prepared to teach a vast amount of literature. His course of study in university schools of music have provided him with this background. Too frequently, clerks in music stores know too little of the music being published and are not acquainted with the problems confronting the teacher. Too often recommendations suggested by the clerks fail to be the desirable material for the teacher. A remedy for this situation is the training of musicians for such clerical positions; the added revenue resulting from such a plan would more than compensate for the additional expense of training these clerks.

The great advancement being made in the literature for bands and orchestras and solo instruments demands well-trained persons whose knowledge of the materials extends beyond the title, its author, and price.

In regard to the stocking of merchandise, the merchant should by all means consult with the music teachers of his community and thus avoid the tremendous amount of "dead stock" to be found so fre-

quently in the music stores of the country. The music merchant should also devise some means and methods for holding the teachers responsible for materials recommended to be kept in stock.

Adequate repair shops are badly needed in many music stores. In too many instances the school band and orchestra conductors must send their instruments long distances for minor repairs, which could very readily be made by a local musician who would be progressive enough to maintain a small repair shop. Supplies such as pads, corks, springs, and other sundries should be made available at all times. Mouthpieces for both reed and brass families are too often of the incorrect type and frequently useless for the school and band students. Reeds are a constant headache to all band conductors since music dealers are often guilty of recommending the plastic type reeds which are worthless so far as music performance is concerned. This same condition prevails in the case of brass mouthpieces.

Music dealers could be a great assistance to the teacher and conductor if they were better informed of the materials they are selling. By cooperating with music teachers the music merchant could do much to help educate the young musician by making models of the great artists. This service and interest on the part of the music merchant would be a blessing to our music educators who are today waging a losing battle with the juke box and certain types of radio programs.

Various Helps

Displays of photographs of symphony artists would also be helpful in creating correct attitudes on the part of students toward their musical education. The advertising of fine clarinet, saxophone, bassoon, and oboe reeds instead of the inferior product often given publicity priority would also prove most helpful to teachers everywhere.

The cooperation of music merchants with music teachers can do much to help educate our young school musicians in the proper quality and type of product desirable and necessary to the success of the music program. Music merchants can make their greatest contribution to music education by making available and encouraging the use of proper materials and instruments.

If music education is to succeed in the development of the students' training, then it must have the cooperation of the music merchant in this matter. There is no place for the cheap, inferior, worthless instrument or degrading "clap-trap" music in the modern progressive program of music education. The stimuli for the students' attitudes and ideals toward their music program and activities can be directed by music merchants to a much greater extent than by music teachers.

The Need for Mutual Cooperation

Without a doubt, music merchants are far better qualified and versed in the sales technique of this business than the writer. However, of some things I am convinced; namely, that mutual cooperation, interest, and understanding are necessary to the success of both the teacher and yourself. I am also convinced that business built on the philosophy of service is much more likely to succeed than business built on the philosophy of indifference to the needs of one's clientele. When music educators and music merchants meet and agree as to this philosophy, both are certain to profit from the experience.

The music merchant of tomorrow will be most helpful to the teacher of music if he will consider himself as an associate of the music teacher and will engage in the development of music as an art, rather than look upon himself as a merchant who is in the business of selling music, musical (Continued on Page 530)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Teaching Marching Band Fundamentals

by *Harold Ferguson*

Assistant Conductor, University of Michigan Bands

MARCHING is not a recent discovery. The setting down of one foot in front of the other more or less rhythmically has been going on for a few thousand years.

What a marching clinic that first pageant was! Admission, one apple and no tax! And for this you could sit with Adam on the fifty-yard line and watch the majestic strut of the gaily plumed peacock, the mincingly measured step of the timid white sheep as they followed their exhibitionist black brother, and the pounding of the turf by the pie-bald ponies as they galloped past, snorting their disdain of drillmasters and cadence. No! Marching is not new.

This article, therefore, is not concerned with presenting any radical idea or with championing the cause of any particular style of marching. It is concerned with the peacock, the sheep, the pony—and an occasional jackass, and what to do with them on that September afternoon four or five rehearsal hours before the first game.

Regardless of style of marching used, the first problem is to make each man in the band execute every maneuver in exactly the same manner. To do this, several experienced men from the band will have been schooled together in fundamentals several times before the first drill. Using eight men in a rank we break the band down into squads of two ranks. Each squad forms a five man square with the men two paces apart and facing the inside. One of the experienced men is assigned to each squad, and takes his position inside the square where he can closely observe each man and at the same time always be seen as he demonstrates.

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o   o   o   o   o
o               o
o       X       o
o               o
o   o   o   o   o

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The following fundamentals are taught in this formation using verbal commands and audible counting where possible on the part of the squad:

- | | |
|---------------|-----------------------|
| 1. Attention | 7. Mark Time |
| 2. At ease | 8. Halt |
| 3. At Rest | 9. To The Right Flank |
| 4. Right Face | 10. To The Left Flank |
| 5. Left Face | 11. To The Rear |
| 6. About Face | |

Numbers 1 through 8 require no explanation. Numbers 9, 10 and 11 are taught while marching in place because this eliminates the cutting of corners. It is obvious that the foot must be placed straight ahead in order to avoid stepping on one's own toes.

To execute the "to the rear" while marching in place it is necessary to take one step forward on the left foot. In order to allow an extra beat to insure precision, the command is given rhythmically on the *same foot* as the execution, thus:

To the rear (Squad counts-two!) *March* (two!) Execution is on one, squad counts 1, 2, 3, 4, 5, 6, 7, 8 and executes on one again until the squad leader gives the command to halt. In this way the squad has an opportunity to think without having to listen for commands and the squad leader can better observe and check the execution not only of the turn itself, but also of the general posture and drilling of each man.

The drilling of the "to the right flank" is similar to that of "to the rear." The command of execution is given on the left foot and the squad again counts. We execute the movement four times on one command, thus:

To the right flank (two!) *March* (two!) Turn! 2,

Before becoming a member of the University of Michigan faculty, Mr. Ferguson was Director of Music at Eastern High School, Lansing, Michigan, where his marching band won many honors and attracted national attention. In the fall of 1946, Mr. Ferguson became a member of the Wind Instrument Staff at the University of Michigan. He also is Assistant Conductor of the famed University of Michigan Bands, and a member of Kappa Kappa Psi, honorary college band fraternity; Phi Mu Alpha, national honorary music fraternity, and the National College and University Band Conductors' Conference.

—EDITOR'S NOTE.



HAROLD FERGUSON

3, 4, Turn! 2, 3, 4, Turn! 2, 3, 4, Turn! 2, 3, 4. It is important that every man in the squad counts.

To the left flank:

The command is given on the right foot and the count will be: To the left flank (one!) *March* (one!) Turn! 3, 4, 1, Turn! 3, 4, 1, and so forth, counting. This is a little bit awkward but will definitely add to the squad's precision.

When the above fundamentals have been learned, our procedure is to line up each squad in ranks of four and drill for stride. We have found it very helpful to line sections of our field with stripes thirty inches apart, drilling each squad on these sections until they can hit the stripe without looking at the ground. Then we go to the regularly lined section of the field and form our squad in one rank of sixteen on a yard line. We begin counting on the step-off, marking time on the next yard line at the count of six. We mark time for six counts and repeat the procedure on down the field.

Not only does this help to develop a constant stride, but it also overcomes the tendency to lean forward on the step-off and assures a full initial and final step. This is a very important part of our procedure and one on which we spend considerable time. Unless our entire unit can develop the thirty inch stride which fits our cadence, we know that we will have more than average trouble with alignment and spacing. The experienced men in the band also realize this and enter into this type of drill with great enthusiasm.

We again form the squad into ranks of four and drill while marching those fundamentals previously learned at the mark time.

Our next step is drilling the entire unit. This first workout follows the same procedure as the squad drill. We drill while marching in place until precision is acquired and then follow-up with marching exactly as before. All commands thus far are verbal and the cadence is taken from the squad leaders. No drums have been used up to this point.

Before undertaking routines and formations we have yet to teach the countermarch and the right and left turns. We prefer the military countermarch because it is executed at full step and is relatively easy to dress. When using it in a sequence of formations, be sure to take cognizance of the fact that this maneuver reverses the band so that the file which was on the right flank of the bank is on the left flank after the change of direction. The following diagram will make this clear.

The Military Countermarch



Execution: The command is given on the left foot. As the left foot strikes the ground the next time the front rank executes a right flank followed immediately by another right flank as the left foot strikes again. Continue at full step in the new direction. Each succeeding rank executes in the same manner as it gains the original point of the first rank's execution.

The teaching of this will be greatly simplified if the band counts as follows: Countermarch two! *March* two! Turn! Two! Turn! Two! Count until the entire movement is completed.

In order to use the full step as much as possible, we use the minstrel turn which requires no half or quarter stepping. This turn is a very difficult maneuver, but when properly executed is spectacular and is always well received by the audience. It is desirable to drill each rank separately until the execution is thoroughly understood. Then drill two ranks together and add one rank at a time until the entire band is taking part. For the sake of clarity only one rank is diagrammed.

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BAND and ORCHESTRA

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

How Important is Rhythm?

Harmonious Balance the Basis of Music

by Carl M. Roeder

Noted New York Piano Pedagog

Carl M. Roeder, one of the most distinguished of American "pianogogs," has been a member of the faculty of the Juilliard School of Music for years. His work in the educational field has been highly endorsed by many noted pianists.

—EDITOR'S NOTE.

THE FUNDAMENTAL basis of music is that which underlies all nature—rhythm. Rhythm, defined aurally, is an orderly succession of sounds; visually it is represented by a succession of curves; physically it is balanced movement.

Nature abhors not only a vacuum, but a straight line as well. The line of beauty is invariably a curve. However, its highest exemplification is not a circle, but the boundless freedom of the spiral. The circle is limited and confined and its every arc is the same. Infinite variety is always found in every manifestation of beauty, be it a tendril, a lily, a sea-shell, the lark's song, a sunset, or a foaming wave.

From the earliest times rhythm has been symbolized by the movement of water—the rise and fall of the tides, the arrested motion of calm waters, the long roll of a wave. Most beautifully is this continuous ebb and flow of all nature set forth in Robert Frost's quatrain:

*"The heart can think of no devotion
Greater than that of shore to ocean,
Holding the curve of one position
And counting an endless repetition."*

Music in this day is taking an educational position of arresting significance. The late President Eliot of Harvard spoke advisedly when he said: "It is the greatest educator of them all." The study of music provides a means whereby young people can be trained to flexibility of spirit, a more refined intelligence, a highly disciplined will power, a sensitive comprehension of the beautiful, and a greater control of that wonderful piece of mechanism, the human body.

"Teaching is not a pouring-in process. It is an arousement. Not filling the well with an outside supply, but opening a spring. No higher compliment can be paid to a teacher than Henry Drummond's tribute to Ruskin: 'He hath opened mine eyes.' Teaching music is the art of 'untwisting all the chains that tie the hidden soul of harmony.'"

Goethe has described architecture as frozen music. Conversely, the art of sound organized toward beauty may be just as truly called fluid architecture. But it is much more than design, regularity, symmetry, and proportion. Music, complete in its beauty, is the cathedral in all its grandeur made resplendent with the light of the sun upon it from without, and aglow with an inner atmosphere of human devotion and aspiration.

Mozart classified the art of piano playing under three H's—namely, head, hand, and heart; and I am sure all will agree that the greatest of these is heart. Biology teaches us that function precedes and creates the form, and that in the human embryo, in the place where the heart is to be there first appears a vibration or palpitation. "In the beginning," said Brahms, "was rhythm!" And when we fully realize the function of the heart we are all the more impressed with the significance of this pronouncement.

The heart is the seat of the pulse. It is the main-spring of life itself. And the basis of its vitality is its

regular beat. When this becomes unsteady the life is threatened. When it ceases, life itself becomes non-existent. But the beat is only of importance when it performs its function to produce the flow—to give impetus and momentum to the whole organism.

Muscular Equilibrium

Even mechanical technic is not acquired merely, as has been the idea of many, by endless repetition, physical discipline and what the Germans call *sitzfleisch*, but rather by a mental comprehension of natural processes; a rhythmic coordination of all the physical factors employed in such a way as to produce, not fatigue, but economy of effort. We call this relaxation; but that word does not fully express this essential requisite to all pianistic acquirement. A better term is muscular equilibrium—a perfect balance of the player's apparatus, namely, the entire body, working in complete rhythmic collaboration. Only this state of calm, though alert, equipoise can establish that mental ease and physical readiness which enable the player to summon whatever energy is required for any desired degree of intensity, from the most delicate tonal texture to clamorous reverberation of power.

Thus it is that *rhythm marshals the muscles*. The tactile sensitivity by which we feel silk, stroke a kitten, wind a watch, turn a door knob, squeeze an orange, or move a piano, combines both the ebb and flow of muscular rhythm. It is a contraction and then an expansion. Systole and diastole action, the so-called cardiac cycle. But in stroking the kitten we must rub the fur the right way and thus preserve harmony and avoid discord. And in the acquirement of a piano technic pressure is preferable to force. This pressure must, however, be vital and instantaneous. Of the artistic pianist it should always be true that

*"His words are keener than
other men's words,
And they are kinder too."*

All sounds are either consonant (percussive) or vowel (blending). A line is a succession of points in which the points are lost in continuity. A pianistic touch combines impingement and continuity. As the

point of the needle opens the way for the thread, and when the seam is completed only the thread remains, so the key impingement must not override the tone but be lost in it, to insure a true *legato*.

The seeming paradox of pressure and release which provides the rhythm of repose, is the basic principle of a controlled technic. It emphasizes the truth that every attractive force carries within itself its own resistance and thus insures balance.

George Bernard Shaw is highly amusing when he tells of following a man, who fell to the ground from the top of a building, to the hospital to inquire whether the earth had attracted him. "Why, no," was the reply, "it repelled me; that's why I'm here!"

The principle of action and repose which is always present in a well-produced piano tone is back of every group of sounds from a two-toned slur to a phrase, period, or movement. No music is well balanced which does not take account of this *antecedent* and *consequent* relationship. All tonal design, emotional inflection, and climax effulgence are constantly publishing the universal reign of rhythm.

The Significance of Rhythm

Rhythm and time are by no means interchangeable terms. Time is an intellectual thing, a matter of arithmetic, while rhythm is an emotional experience, a matter of feeling. Many mechanically-minded folks play in a cold, hard, brittle, metronomic fashion. To them music seems to be mathematics made audible. Much of the ultra-modernistic music is of this riveting machine, Gatling gun, rigid and inflexible character. Small wonder that an up-to-date woman, after a performance of this nature, was heard to exclaim: "I just adore modern music; it is so irritating to the nerves!"

Keeping correct time and observing recurrent pulsation and metrical accents must, of course, be required of every student, but they are at best only the material means of measurement. The real significance of rhythm is what one feels that arouses and sustains a spirit of onwardness and momentum in the music.

It is the teacher's privilege (Continued on Page 528)



Photo by James Abresch

CARL M. ROEDER

When Stainer and Amati Violins Brought More Than Those of Stradivarius

by Carl Farseth

THAT Stradivarius played second fiddle, in Italy itself, to Jacob Stainer and all the Amatis till the closing years of the eighteenth century is indicated by a forgotten article in an obscure Italian encyclopedia, Griselini's 18-volume "Dictionary" of the Arts and Handicrafts published in Venice from 1768 to 1778. The century-old Stainer violins were then fetching 200 doppia, and next in popularity were those of the brothers Antonio and Girolamo Amati at 100 doppia. The Venetian doppia was worth \$7.24, which would set the price of the Stainers at over \$1,400 in American money and Amatis at \$700. Stradivarius violins are believed to have been selling at that time for \$50 to \$60. Assuming a six-fold rise in the value of money since then, the Stainers would be worth close to \$9,000 in present day money, the Amatis \$4,500 and the Strads \$300 to \$350.

Griselini's encyclopedia unqualifiedly places Stainer violins in first place. They may have been the best at that time. We do not know how they sounded then, and we must admit the Italians of the eighteenth century who heard them were more musical than we are.

Violins have their periods of growth, maturity, and decay in tone. The Hill brothers' book on the Guarneri family estimates Stainer violins matured in 10 to 15 years with ordinary playing, Amati 20 to 35, Stradivarius in 30 to 60, and Guarneri instruments in 40 to 80 years.

What violin dealers are loath to mention is the decay in violin tone. Andrea Amatis and Stainers are almost non-existent today. Since good violins are well taken care of, this must be due to loss of tone; the alibi of their being ruined by being scraped down is usually far-fetched. Likewise, the sweet-tone Antonio and Girolamo Amati violins are seldom heard today outside the walls of recital chambers. Niccolo Amati violins are more frequently heard but seldom in large halls. Griselini's encyclopedia says the tone of Stradivarius' violins was masculine and very powerful. That can't be said of them today. Yet Strads are adequate for most purposes, besides revealing to the public what good violin tone is like. That many Strads have now lost much of their tone is no secret to the violin trade.

The favorite of most concert players today is Giuseppe Guarneri del Gesu, whose scientific construction has paid high dividends in musical enjoyment. In fact, the tone of some Guarneri violins is so dominant that they are not suited for quartet playing.

The most noticeable error in Griselini's account is making grandfather Andrea Amati the teacher of Stainer; if any, it was the grandson Niccolo, Stradivarius' teacher. Andrea Amati was born about 1530 and had died before 1581. His sons Antonio and Girolamo (Hieronymus) were born in the 50's and the last one died in 1630. Niccolo Amati, 1596-1684, could have been the teacher of Stainer, who was born 1621 and died 1683. Stradivarius' life span was 1644 to 1737. Joseph Guarneri, 1698-1744, was the son of the other Joseph and not his nephew as was formerly believed.

The "secret" of good violins the encyclopedia ascribes to good top wood—choice Tyrolean spruce, old and resonant. The article also confirms what has long been suspected but never definitely proved, that the Italians used oil varnish, "which certainly is better than the varnish made with spirits of wine used by most of the artisans of France."

We are also informed that pre-Tourte bows were made of Indawood, which may be kokko or sappanwood. Another thing of interest to the violin maker is the statement that fingerboards were then made of ebony, the old-style wedge fingerboard made of maple

Mr. Harold Berkley, Editor of the Violin Department of The Etude, read Mr. Farseth's article and recommended its publication. However, he comments that inasmuch as this refers to the translation of a little known eighteenth century work, giving opinions of connoisseurs of that day which are not at all those of foremost violin experts of today, this fact must be taken into consideration by the reader. In the history of art, works that at one time were considered of lesser value, when weighed on the scales of Time, often become supremely important. The following is a chapter appended to a translation, soon to be published, of Antonio Bagatella's treatise on violin making.

—EDITOR'S NOTE.

venerated with ebony evidently having been abandoned.

The article in Griselini's encyclopedia follows in full:

The Luthier or Maker of Violins and Other Instruments

The luthier or violin maker is the artisan who makes all the musical instruments that are played with the bow, as the violin, violoncello, violon, double-bass, viol d'amore, etc. He also makes the instruments that are plucked with the fingers as the lute, arch-lute, theorbo, harp, guitar, mandola, mandolin, psalter, etc.

In order to give a beautiful form to the violins, the luthier makes them after the patterns of our most skilled Italian artisans who in this kind of work have acquired a reputation and universal fame through all of Europe.

The chief reason for excellence in an instrument is the discovery of choice spruce, old and sonorous, for the top. The best is that which comes from Tyrol.

The hollowing out of the top so it is more or less arched; the different thicknesses it is necessary to observe; the method of placing the bass-bar inside, on the side of the G-string, which is the thickest string on the violin; the height of the ribs; and finally the hollowing out of the back, which must correspond exactly to that of the top—all these things, in conjunction with the correct method of forming the two openings in the form of an "S" which are made in the top of the violin in order to fix the position of the soundpost and the bridge, are necessary contributions to the value of an instrument.

The soundpost (anima: soul) is a small wooden cylinder which is placed upright between the top and the back so as to keep them always at the same height. The bridge is a tablet of beechwood (rather, maple) more or less perforated that is placed between the S's and serves to hold the strings at a suitable degree of elevation over the top of the violin.

The violin is varnished to preserve the wood from moisture and dust (polvere). All our skilled Italian violin makers use oil varnish, which certainly is better than the varnish made with spirits of wine which is used by most of the artisans of France.

The method of setting the neck in an imperceptible inclination with a slight backwards slant, not only makes it easier to play this instrument but also increases the volume of tone, particularly of the bass, because being more elevated, the strings vibrate with greater force and energy.

The fingerboard and the tailpiece are usually made of ebony. The fingerboard is the part over which the fingers touch the strings when the instrument is played; and the tailpiece is what the strings are fastened to below, while above they are wrapped on separate pegs placed in holes that pierce the head of the violin. At the top of the fingerboard is a small elevation which is called the nut, which serves to prevent the strings from lying flat on the fingerboard when they are strung up.

The bow must be neatly made of Indawood, furnished with white horsehair stretched along the underside of the stick, in the lower end of which is concealed a screw by means of which the bow can be tightened more or less.

The best violins ever made are those of Jacob Stainer, who in the middle of the last century lived in a little village in Tyrol named Absam near Innsbruck, capital of that country. This celebrated artisan who worked during a period of over 70 years with many workmen whom he had instructed, finished all his violins with his own hand, and he produced a prodigious number of them, reaching an age of close to 100 years. The original violins of this celebrated artisan—that is to say, those on which no modern maker has placed his hand—are very rare, and they fetch as much as 200 doppia and even more.

Cremona violins, though very good, hold only second place. Of these there are two kinds: that is, those constructed by the Amatis and those made by Stradivarius. In the first group, prominent were: (1) Andrea Amati who was Stainer's teacher in the beginning of the past century. Though his violins are of a primitive and less beautiful form, still they are much sought after by those who favor a sweet and graceful tone; (2) the brothers Antonio and Girolamo Amati, who were contemporaries of Stainer, made excellent violins, the price of which today reaches 100 doppia; (3) Niccolo Amati, who in no way is inferior to the others, but whose fame is not so great because his product is not always of uniform quality.

Included among the most recent of the famous artisans is Antonio Stradivario, who like Stainer has made a prodigious number of violins and also like him reached a very advanced age. He imparted to his instruments a masculine and very powerful tone. The Amatis made their violins curved and arched; Stradivario made them almost all flat, yet he succeeded in making them excellent.

Also the French have had good violin makers among whom Boquay, Pierray, and Castagneri are prominent. There are some violins of these three artisans which do not yield anything in quality to our Cremonas and which often are sold at a fabulous price.

Whatever we have said in regard to the structure of the violin must be observed with due proportions in all the other bow instruments mentioned above.

All the instruments which are plucked by the fingers, as the lute, the arch-lute, the theorbe, etc., are constructed entirely different, their top being entirely flat, with their back or body having a much bigger arching, without ribs, and constructed of small strips joined together somewhat like the staves of a barrel.

The guitar, instrument of fancy and caprice, suited to accompany a solo voice, is much in vogue in Paris, especially among the ladies, (Continued on Page 530)

VIOLIN

Edited by Harold Berkley

"MUSIC STUDY EXALTS LIFE"

How to Grade Pupils in Music

Q. I am a music teacher and supervisor in a large county school system. Our superintendent was dissatisfied with the curriculum, so he set his teachers to work to make a new one. We are divided into committees, and I am chairman of the committee on music. The problem we need help in solving is that of testing the music achievement of grade school pupils, and we seem to be stumped. We grade on the "A," "S," "U" basis, A standing for "excellent," S for "satisfactory," and U for "unsatisfactory." But we find it difficult to give a fair examination in music because we have no basis upon which to judge appreciation and emotional values. How does one test musical achievement? Is it possible to do so? Are there any standard musical achievement tests available? We have found the musical talent tests of some value in music guidance but they are of no help so far as achievement is concerned. We have a very liberal-minded administration here and we are receptive to any suggestions that you may care to offer. Thank you very much.—D. L.

A. You have set me a very difficult problem, and my reply to your question will have to be a very general one based on my own personal opinion—with which not everyone will agree.

There are available a few achievement tests in music, and if you will read pages 372 and 373 in the book "The Teaching and Administration of High School Music" by Dykema and Gehrken, you will find a brief description of each one. In the chapter itself you will find some discussion of music tests in general, and at the end there is an excellent bibliography. Perhaps you will wish to send for samples of some of the tests, but even if you do this I have a feeling that your problem will not be solved.

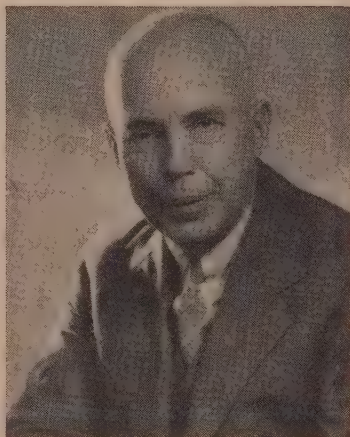
The whole point of the matter is that group testing for musical achievement is practically impossible; first, because the really important achievements in music are intangible, elusive, and therefore difficult to determine; second, because music educators have not been able to agree on objectives. In other words, there is no uniformity of agreement as to what we expect our pupils to achieve in music, and therefore it has been impossible to set up standard achievement tests. On top of this is the fact I first mentioned, namely, that real artistic growth in music is so elusive that it is difficult to get at except perhaps by having an individual conference with each pupil, and under present school conditions such an individual conference is impracticable.

Therefore we shall have to content ourselves with a make-shift type of testing and grading, and in more specific reply to your questions I will give you the following opinions: (1) I approve of a music grade, and I like your scheme of using the three words (or their symbols): "Excellent," "Satisfactory," and "Unsatisfactory;" (2) I believe the written work should not count for more than perhaps twenty to twenty-five per cent toward the formulation of this grade; (3) I believe it possible to organize some sort of an individual singing test in which the pupil is graded on such items as tone quality, intonation, diction, and, perhaps, sight singing, but I feel that such a test ought probably not to count for more than another twenty-five or thirty per cent of the grade; (4) I personally think that the most important item is the pupil's attitude toward music—I mean his day-by-day attitude through the month or the term, and I feel that about half of the grade might well be based on

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

the pupil's basic enthusiasm—or lack of it—toward the musical activities of the school.

If you and the room teacher will take the trouble to formulate a grade of "Excellent," "Satisfactory," or "Unsatisfactory" for each child, the grade to be based on: (1) written work of various sorts, twenty-five per cent; (2) individual singing, twenty-five per cent; and (3) general attitude toward music, fifty per cent—well, you will have a fairly satisfactory means of letting the child and his family know how he stands so far as music is concerned.

Let me commend your superintendent for his broadminded and farsighted attitude toward curriculum building, and let me assure you and the other teachers that your time and effort are being forced to think things through, and such thinking is distinctly educational—it is good for you even though it "hurts" a little!

Allow me to warn you, however, that although I agree with your statement that "music is to be taught primarily for enjoyment," I do not believe that the fullest enjoyment will eventuate unless the pupil does some work. Appreciation comes as the result of participation—in singing, playing, and creating—as well as listening of course. But it is not to be thought of as deriving entirely from listening. The most important element in the development of appreciation is an active, participating attitude, therefore the pupil also must do some work—and perhaps experience a little "pain," even as the teachers are doing in working at the curriculum! You, the teachers, will think harder and will learn more about education if you make your own curriculum than you would if someone else made it for you; and your pupils likewise will learn more about the art of music if they

themselves learn to sing, play, and create—in other words if they learn to make their own music. "I know because I have experienced," said wise old John Dewey—and his dictum is still as true as it was when he said it.

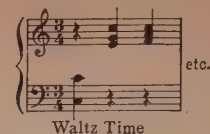
Further Advice About Accompanying by Ear

The Editor of this department has received a letter from R. D. W. about playing accompaniments by ear, and since it presents the viewpoint of a practical and experienced performer we are glad to provide Mrs. L. R. and anyone else who may be interested with the additional information. The letter is as follows, and we are grateful to R. D. W. for taking the trouble to write it:

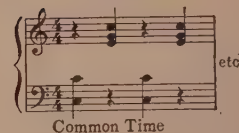
I read your answer to Mrs. L. R. in the September ETUDE, regarding learning to accompany the violin on the piano. While I heartily approve of your answer and the advice you give, I believe I know a short cut which would enable her to accompany her husband in a shorter time, while she is also following your outline of a plan of study. I can play by ear in the most alarming manner, but I never attempted to play with another musician until a few years ago. There were always others to do it, and I believed one should learn to play music in the proper way even though it required more time and application. However, I noted that people who knew less than I did about music somehow got away with that necessary "second" in dance music. Obviously about all dancers want is a strong beat; and watching a group of dancers is a cause of wonderment, especially when they dance to modern music. Well, a boy of twelve who was one of my music pupils learned to play chords from a man who knew absolutely nothing about music, and yet he was in demand for accompanying the violin at dances. When this man moved away from the community there was no one to play the piano, so I decided that I could be no worse than some others. I had often played chords in dance rhythm just because I liked it, but the trouble was in following the violin because the violinist often changed keys even when there was no change of key in the printed music. This is easy on the violin, but not so easy on the piano. However, I knew my chords well enough so I learned to follow the violin—and I showed 'em!

If Mrs. L. R. will get a set of scales and chords and simply memorize the

"changes," I believe that in a short time she will be able to accompany her husband well enough to play dance music with him. She must of course learn to break up the chords like this:



Waltz Time



Common Time

Since she will now be listening more closely than before I think she will soon be able to hear what the violin has to say and that she will readily learn to "pick up" the proper key.

What to Play for an Entrance Examination

Q. 1. I am studying *The Fountain of Acqua Paola* by Charles Griffes. The tempo indicated (♩=104-108) seems to me to be a bit rapid for an even rendition of this selection. Would you please tell me if this is the standard tempo used in recital programs?

2. Next September I will enter the Eastman School of Music in Rochester, N. Y. For my entrance examination I intend to play the above mentioned Griffes number, the Chopin Etude Op. 10, No. 8, and the Beethoven Sonata in F-sharp. I wonder if you would suggest a suitable Prelude and Fugue from "The Well Tempered Clavichord" and also a study to complete my program.—R. S.

A. 1. I am informed that the tempo indicated is the standard one used by most performers. You will note, however, that there are many indications for tempo changes at places marked *meno mosso*, *piu animato*, *calmato*, and so forth, and all of these must be carefully observed. It is true, of course, that all artists do not choose the same tempo for any given composition, but that is because of different opinions of interpretation, and not because of lack of technical fluency. If you cannot play this up to the tempo indicated, I believe it would be unwise to use it as part of your entrance examination, and that you would do well to select some composition in similar style which is less demanding technically.

2. Almost any Prelude and Fugue would fit in well with the other compositions you have selected. From the first volume I believe that perhaps the No. 16 in G minor would do admirably. Or you might prefer the No. 5 in D major, or the No. 3 in C-sharp major; any one of these would be quite all right.

I am not sure just what you mean by the term "study," but I suppose you want some composition which is technically difficult yet musically interesting. Would something like Handel's *Harmonious Blacksmith* be what you want? Or perhaps you would prefer Mendelssohn's *Scherzo in E minor*, Op. 16, No. 2, or Liszt's *Gnomenszenen* or his *Etude in D-flat (Un Sospiro)*. Since you have no really modern music in your group, I think it would be wise to include something of more recent vintage, such as Debussy's *Les tierces alternees*, or something from his "Twelve Etudes." Or for something really modern, try one of Stravinsky's "Etudes, Op. 7," or several numbers from Volumes V and VI of Bartok's "Mikrokosmos."

The Pedals—The Soul of the Pianoforte

by George MacNabb

Member of the Faculty, University of Rochester



GEORGE MacNABB

SINCE impeccable pedal technique is an inevitable counterpart of fine interpretation, the study of the pedals should be started early. Basic pedal operations are simple enough for any child to comprehend and master. Moreover, they offer a vehicle for more musically expressive and effective playing, beside giving a glimpse into the well-nigh inexhaustible harmonious possibilities which the student can use when advanced and experienced. Unfortunately the use of the pedals is given either slight attention or is entrusted to instinct. Still more frequently the pedals are used as a "cover-up" for a weak keyboard technique.

Except in certain types of music, or when the composer desires no pedal—indicated by *senza pedal*—a performance without the pedals is unimaginable. At the same time poor pedaling is worse than none for it can make a good performance intolerable. Beautiful pedaling releases the soul of the pianoforte.

Pedal technique should be developed concurrently with all the other phases of good pianism. It demands an understanding of pedal operations, why they are used, when they should be applied and released, and when their use should be avoided. Complete mastery can only arise from a full knowledge of harmony, a knowledge of the laws of the piano as a machine, good taste, and musical judgment, and last but not least, a keen ear perception. It is obvious that no composer could successfully mark every nuance of pedaling any more than he could indicate every inflection of dynamics, tempo, rubato, and so forth. Since many passages can be pedaled beautifully in several ways, there are varied opinions regarding the pedaling of identical passages. Detailed directions would tend to produce stereotyped performances by limiting the pianist in the expression of his individuality.

The ear is really the supreme guide in pedaling. As it directs and controls the muscles of the hands and arms in creating actual tones from mental concepts of tone, so does it direct and control the muscles of the feet and legs to enrich and sustain the tone

through pedal-operation. This emphasizes the fact that the training and development of the ear is the alpha and omega in all music study.

Pedal-Operation

The pedals should be operated with the ball of the foot. Since the heel must act as a pivot and support the weight of the leg, it is important that it be placed firmly on the floor. Toe-pedaling results in muscular tension and a lack of balance and control; with the danger of the toe slipping off the pedal. Pedaling with the feet off the floor has the same result and may create a distracting noise as the foot hits the pedal. Since we do not countenance hitting the key, why should we allow hitting the pedal? The foot should be in constant contact with the pedal by just barely resting on it, ready for the depression. When no pedaling is required the foot can rest on the floor. This applies chiefly to the left foot which operates the less-used *soft* and *sostenuto* pedals. The depression and release of the pedals should be rapid, precise, and quiet. In the release the foot should not break contact with the pedal, but rest lightly upon it.

The Three Pedals

There are three pedals on the modern grand piano.

1. The *dampers* pedal—at the right
2. The *soft* pedal—at the left
3. The *sostenuto* pedal—in the center.

The Damper Pedal

The damper pedal raises all the dampers from the strings, thereby prolonging and sustaining tones produced by the fingers even though the fingers be removed from the keys. The original tones will be beautifully colored and enriched both by the sympathetic resonance made available when all the strings are open, and the vibrations of relevant harmonics. The releasing of the pedal allows the dampers to drop back on the strings, thus stopping, or damping, the tones.

The damper pedal is also called the sustaining pedal, for its chief function is to sustain tones. It is, however, incorrect to call it the loud pedal, for its use is equally effective in soft passages as in loud passages. It does not make a tone louder only, but enhances and amplifies the initial tones by creating an atmospheric background by vibrations and overtones. This background is kaleidoscopic, changing constantly during tone-diminution to tone-cessation. The damper pedal is used much more extensively than the other two pedals since it is capable of producing many more effects. Without it, sustained effects would be very limited since piano-tone diminishes in intensity from the moment of its production.

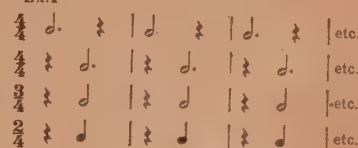
Syncopated-Pedaling

Syncopated-pedaling, in which the notes are sustained and connected, is the most common and most simple use of the damper pedal. In syncopated-pedaling the pedal is depressed immediately after the tone is sounded and released simultaneously with the succeeding key-depression, which in turn is followed by

the next pedal-depression. Since the tones are sustained by the pedal, the fingers are thereby given time and freedom in which to prepare for the next key-depression. This gives the player the ability, especially in the linking of tones and chords which are widely spaced, to obtain a legato which might be impossible through the actions of the fingers and hands alone. Preparatory exercises for this fundamental type of pedaling should be very simple. A few suggested exercises follow.

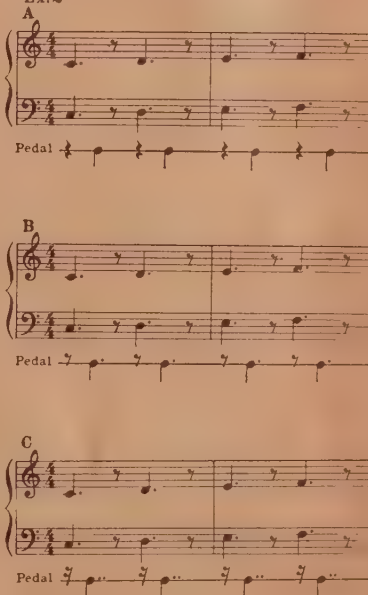
Exercises for the foot alone: depress the pedal at the note; release it at the rest. Count aloud.

Ex.1



Exercises for hands and feet together. Count aloud. Play up one octave and back.

Ex.2



When the principle of syncopated-pedaling is applied to music, the pedal will be depressed immediately after the new sound arrives. Accurate pedaling depends upon precise depression, precise release, and precise duration between these two actions. Every change of harmony, even the slightest, presents a consideration for a change of pedal.

Example of syncopated-pedaling: Heller, Op. 125, No. 2.

(Continued on Page 532)

Schumann's "Whims" ("Grillen") Op. 12, No. 4

A Master Lesson in Three Stages of Study

by Heinrich Gebhard

Noted Virtuoso and Teacher

Heinrich Gebhard's Master Lesson on Schumann's *Grillen* is one of the most practical, helpful, and clear of all the long series of Etude Master Lessons, in which so many world-famous virtuosi have participated. Mr. Gebhard, noted Leschetizky exponent and famous virtuoso and teacher, has prepared a lesson so clear and practical that it will be welcomed by all teachers and pupils. See Page 506 of the Music Section for Mr. Gebhard's special editing of this composition. —EDITOR'S NOTE.

THE four greatest composers of the Romantic Period of Music (1820-1880) are Schumann, Chopin, Liszt, and Wagner. Each of these occupies a special niche in this great movement. As this article deals with one of the most characteristic piano-pieces of Schumann, we will begin by taking a short general look at this composer's music.

Robert Alexander Schumann's music can easily be classified into three periods, as it has been done with Beethoven's music, and that of some other composers. First, we have Schumann's early exuberant output of piano-solo works, pouring out of him in incredible profusion from the age of twenty to thirty. Then comes the long list of wonderful songs, inspired in what he called his "song-year"—the year of his engagement to Clara Wieck. After this we see the birth of the four lovely symphonies, several overtures, the glorious piano-concerto, piano-quintet, piano quartet, and other beautiful chamber-music, and some fine choral works—all produced during his supremely happy married life (one of the most perfect unions in history)—up to the tragedy of his last few years.

During this third period he also wrote more music for piano alone, some of it lovely, but as a whole not comparable to his early great output.

This early output, springing from his young heart and mind in inimitable freshness, comprises his works from Op. 1 to Op. 23. Here we have the fascinating and picturesque *Papillons* and *Carnaval*, the unique "Fantasiestücke" (containing *Grillen*), the charming "Kinderscenen," the highly poetic *Kreisleriana*, the great *Fantasie*, and the towering "Symphonic Etudes"—all works of the greatest originality and charm.

To describe this music in words is practically impossible. But, to name a few of its outstanding features, we must say that Schumann, the Romanticist, is first of all a great *melodist*. He has a wonderful melodic line, evolved out of Schubert (whom he adored) but made unmistakably his own. He gives us long-drawn-out melodies, that breathe the very soul of romantic tenderness and passion. Other times we get from him short melodic phrases of every imaginable mood—humorous, whimsical, capricious, coquettish, impish, nobly chivalrous, or out in an exquisite dream-world.

The "First Jazz Composer"

His piano-style is quite his own. Pearly scale-passages, or dazzling *cadenzas* based on pure finger-work, as in Chopin or Liszt, we do not get in Schumann. With all its "free fantasy," his music is more solid in structure, more *polyphonic*. He was a great student of Bach (whom he worshiped), but his counterpoint is a counterpoint of his own. He also has a *harmony* of his own. Besides daring and beautiful harmonic progressions, other characteristic features are certain imaginative devices, such as anticipating a bass before its rightful harmony, or anticipating a harmony before its rightful bass, giving a peculiar enchantment to the flow of the music.

Another great feature of his music is his *rhythmical* boldness. Bach, Haydn, Mozart, Beethoven, and Schubert frequently indulged in delightful syncopations, but Schumann goes way beyond them in this field. Strong changes of accent, and every species of syncopations lend a peculiar vigor and extraordinary pulsation to his music—so much so, that some modern commentators have called Schumann the "first jazz Composer!"

Lack of space here forbids going into the many vicissitudes of Schumann's life, all of which had bearing on his creative activities, but we must mention his literary activities, which were almost as great as his music-making.

Sensitive Imagination

In some of his wonderful articles written for the "*Neue Zeitschrift für Musik*" (the "New Magazine for Music," which he founded and edited) his highly sensitized, almost fantastic imagination invented two imaginary persons, "Eusebius" and "Florestan," who lived vividly in his mind during the early period of the great piano-works. "Eusebius" was the tender and poetic soul and "Florestan" the manly, energetic one. Their spirit hovers over the corresponding moods in the various compositions.

The "Fantasiestücke" Op. 12 (Fantasy pieces) is a collection of eight of Schumann's most famous short compositions. They are greatly varied in mood. *Des Abends* (In the Evening) and *Warum?* (Why?) are both in the highly poetic "Eusebius" mood. *Aufschwung* (Soaring) and *Grillen* (Whims) are in the energetic, passionate "Florestan" mood.

The Lesson Begins

Now let us learn how to play *Grillen*. Before we begin serious study on this piece, I would say to the student what I say in connection with any piece to be studied (and what I advocated in my last ETUDE article—in January of this year): for five or six days "read" the piece through, with pedal, shading, and any convenient fingering, getting a general idea of the piece. Have a good time trying to enter into the spirit of the music. In places where you feel the music differently from the printed expression—or pedal-marks, write in with pencil your own changes. At the end of the sixth day have definitely decided on your interpretation of the piece—phrasings, fingerings, shading, pedal, and so forth.

The piece, as printed in this issue of THE ETUDE, represents the traditional "reading," with some changes of my own added. Let us suppose that this is the "reading" you have arrived at, and so now we will study and practice this interpretation systematically.

This writer believes in learning every piece in three "stages" of study. So we begin with the first stage, which we call "fundamental" practicing. That is practicing at a moderate tempo, without the pedal, in "gray" color, that is, *mezzo forte*, generally speaking.



ROBERT SCHUMANN

From a contemporary lithograph by Edward Kaiser

This so-called "fundamental" practicing is not a mechanical process, for it must be done with a good tone, correct fingering and phrasing (attending to *legato*, *staccato*, and half-*legato*), and using the correct wrist-and-arm motions. In fact, it means that everything is attended to except pedaling and shading.

The first thing to say here is, that *all* the notes in this piece (single notes, double notes, chords, and octaves) should be played with the fingers *only slightly curved*, playing not with the tips of the fingers, but with the fleshy part next to the tips, the so-called "cushions." This gives great sensitiveness and sureness to the touch.

To Play Staccato

Now let us take the right hand part of the opening sixteen measures. The opening chords are marked *staccato*. The word *staccato* means to make a note sound *short*, which on the piano means to make the finger get away from the key quickly. There are a number of ways of doing this. I will mention only three. First, the *finger-staccato*. This is produced by the fingers only. The finger-tips are held about one half inch above the keys, and from that "little height" the finger falls swiftly upon the key, and immediately bounces up again in to that "height." This action is done exclusively by the fingers from the knuckles. It is a rather thin sounding *staccato*, used only in "fimsy" single-note *staccato* passages.

The second is the *wrist-staccato*. In this the fingers hardly move. They merely are held firmly (not stiffly) in position for the keys to be struck. The wrist is held slightly above the level (Continued on Page 525)

REMINISCENCE

(WALTZ INTERLUDE)

This haunting melody in the minor mode makes a distinctive little work for recitals. The phrase marks are of especial importance. The inner voices form a duet with the outer voices which, when properly played, can be very effective. Grade 3-4.

Allegretto moderato e poco rubato (♩ = 104)

RALPH E. MARRYOTT

espressivo
mp

mf
poco rit.
mp
a tempo
mf
p

(To Coda) ⊕

mp
mf
poco rit.
mf
a tempo

mp
mf
f
dim.
mp
poco rit.

⊕

allargando *f*
mf *poco meno mosso*
mf
pp *molto rit.*

Coda

WHIMS

It is believed that Schumann in this composition was already feeling the restraint of the frustrations with which he believed himself beset, and wrote this work as a kind of musical release, a bursting forth of his emotions. It is one of the finest examples of this highly individual genius and is a strong favorite with great pianists. The Master Lesson upon *Whims*, by Heinrich Gebhard, will be found on another page in this issue.

Grade 7.

Edited by Heinrich Gebhard

ROBERT SCHUMANN

With humor (♩=72)

The musical score for Robert Schumann's 'Whims' is presented in a single system of piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'With humor' and 'a tempo'. The score begins with a mezzo-forte (mf) dynamic and includes various musical notations such as slurs, accents, and fingerings. The piece is divided into measures, with specific measures (10, 15, 20, 25, 30, 35) marked. The dynamics range from mezzo-forte (mf) to pianissimo (pp). The piece concludes with a 'Fine' marking and a 'D.C. senza ripetizione' instruction.

The marks for the damper (loud) pedal are the brackets under the music. The foot goes down a moment after the notes above the beginning of each bracket have been struck.

↓ = a slight downward wrist-motion, creating arm-weight (for good tone).

↑ = a slight upward wrist-motion.

* From here go back to the beginning and play to *Fine*; then go to A.

u.c. (una corda) use soft pedal.

tre (tre corde) lift soft pedal.

A
Più tranquillo (♩.=66)

The musical score is written for piano and consists of six systems of music. The first system is marked "Più tranquillo (♩.=66)" and the second system is marked "Tempo primo (♩.=72)". The score includes measures 45 through 82.

System 1 (Measures 45-50): The first system is marked "Più tranquillo (♩.=66)". It begins with a piano (*p*) dynamic. The right hand has a melodic line with "sing top notes" and a descending scale. The left hand has a bass line with a descending scale. Measure 45 is marked with a piano (*p*) dynamic. Measure 50 is marked with a piano (*p*) dynamic.

System 2 (Measures 55-60): The second system begins with a forte (*f*) dynamic. The right hand has a melodic line with "top notes" and a descending scale. The left hand has a bass line with a descending scale. Measure 55 is marked with a forte (*f*) dynamic. Measure 60 is marked with a piano (*p*) dynamic.

System 3 (Measures 65-70): The third system begins with a piano (*p*) dynamic. The right hand has a melodic line with a descending scale. The left hand has a bass line with a descending scale. Measure 65 is marked with a piano (*p*) dynamic. Measure 70 is marked with a forte (*f*) dynamic.

System 4 (Measures 75-80): The fourth system begins with a piano (*p*) dynamic. The right hand has a melodic line with a descending scale. The left hand has a bass line with a descending scale. Measure 75 is marked with a piano (*p*) dynamic. Measure 80 is marked with a piano (*p*) dynamic.

System 5 (Measures 82-87): The fifth system is marked "Tempo primo (♩.=72)". It begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a descending scale. The left hand has a bass line with a descending scale. Measure 82 is marked with a mezzo-forte (*mf*) dynamic. Measure 87 is marked with a forte (*f*) dynamic.

System 6 (Measures 88-93): The sixth system begins with a forte (*f*) dynamic. The right hand has a melodic line with a descending scale. The left hand has a bass line with a descending scale. Measure 88 is marked with a forte (*f*) dynamic. Measure 93 is marked with a mezzo-piano (*mp*) dynamic.

First system of the musical score. The treble staff contains a melody with various ornaments and fingerings (e.g., 1 2, 2 1, 1 2 3, 1 2, 1 2 3 3). The bass staff provides harmonic support with chords and single notes, including fingerings (e.g., 2 5, 4 5 4, 4 5 4, 4, 4, 4, 4). Dynamics include *f* and *pp*. The system concludes with a *rit.* marking and a *pp* dynamic.

ALLEGRO

FROM SONATINA, Op. 36, No. 3

Muzio Clementi (1752-1832) had a happy Italian soul that is represented in his jovial compositions. Clementi spent sixty-six years of his life in England, where he made many friends and amassed a fortune as a pianist, piano teacher, publisher, and manufacturer of pianos. This merry little section from his Sonata, Op. 36, No. 3, must be played in the gayest possible fashion. Grade 3.

MUZIO CLEMENTI

Allegro M.M. $\text{♩} = 120$

Second system of the musical score. The treble staff features a melody with many triplets and sixteenth-note passages, with fingerings (e.g., 2 4, 3 1, 3 2, 3 5, 1 3, 2 5, 1 2, 3 2, 5). The bass staff provides a steady accompaniment with chords and single notes, including fingerings (e.g., 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4, 2 4). Dynamics include *mf* and *p*. The system concludes with a *p* dynamic and a *mf* dynamic.

This page of musical notation consists of six systems, each with a treble and bass staff. The notation is complex, featuring many beamed sixteenth and thirty-second notes, often with fingerings indicated by numbers 1 through 5. Dynamic markings are used throughout, including *p* (piano), *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *poco rit* (poco ritardando), *dim* (diminuendo), and *pp* (pianissimo). The tempo marking *a tempo* appears in the third system. The piece ends with a double bar line at the end of the sixth system.

GOLDEN SUNSET

The chromatic harmonies and sweep of the melodic line in this rich theme make it a piece of great charm. See to it that none of the chords are "ragged"; that is, that all the notes are played simultaneously. Grade 4.

Moderately (♩ = 80)

MORGAN WEST

mp with much expression and well-sustained

Ped. simile

pp hold back

mp in time again

mf

ten.

slower and softer

pp

Faster

Fine

mf

very freely

f brighter

tenderly

mp

a little slower; wistfully

p

softer

ten. pp

D. C.

ten.

OLD SPINNING WHEEL

This fluent little study may be made most interesting if the rhythmic pattern is incessantly preserved and the normal accent upon the first note of each measure is marked (but not exaggerated). In this way the composition "holds its shape." Play the work with zephyr-like lightness throughout. Grade 3.

Allegro grazioso (♩ = 152)

O. SCHELDROP OBERG

The musical score for "Old Spinning Wheel" is written for piano and left hand. It is in 3/8 time and B-flat major. The tempo is marked "Allegro grazioso" with a quarter note equal to 152 beats per minute. The score consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a *rit.* (ritardando) marking followed by *a tempo*. The third system features a *poco cresc.* (poco crescendo) marking. The fourth system starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and then a pianissimo (*pp*) dynamic. The fifth system begins with a mezzo-piano (*mp*) dynamic and ends with a *dim.* (diminuendo) marking. The piece concludes with a *V.S.* (Fine) marking. Fingerings are indicated by numbers 1-5 above or below notes. The left hand is labeled "l.h." throughout.

VALSE VIENNOISE

The test of a Viennese waltz is, "How would it sound with strings?" The use of thirds in this melody is especially characteristic of the music of the Dream City on the Danube. Grade 3½.

HUBERT TILLERY

Moderato (♩ = 54)

a tempo

poco rit.

mf

1 1 5 2 1 4 2 1 2 5

cresc.

f

mf

(To Coda) ⊕

poco rit

mp a tempo

a tempo

l h.

p rit.

mf

poco rall

f

mp

slowly

D.C. al ⊕

CODA ⊕

f

rit

mp slowly

a tempo

p

r. h.

pp

MOZART AT THE CAMPTOWN RACES

(STEPHEN FOSTER IN THE STYLE OF THE CLASSIC MASTERS)

Eric Steiner has applied the idioms of the classical period to a jolly little tune which is so distinctive that Mozart or Haydn would surely have appreciated its classic lines. Grade 3.

Lively (♩ = 108)

ERIC STEINER

The musical score is written for piano and bass. It begins in C major and 2/4 time. The tempo is marked 'Lively' with a metronome setting of 108. The piece is in Grade 3. The score is composed of six systems. The first system starts with a piano (p) dynamic. The second system features a mezzo-forte (mf) dynamic. The third system includes a ritardando (rit.) marking. The fourth system changes the key signature to B-flat major and includes a piano (p) dynamic and a tempo change to 'a tempo'. The fifth system starts with a forte (f) dynamic. The sixth system concludes with a mezzo-forte (mf) dynamic and a final piano (p) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

The systems are as follows:

- System 1:** Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics: *mf* (first measure), *p* (third measure).
- System 2:** Treble clef continues the melody. Bass clef has chords and moving lines. Dynamics: *mf* (first measure), *f* (fourth measure), *rit.* (fifth measure).
- System 3:** Treble clef has a melodic line. Bass clef has a steady accompaniment. Dynamics: *p* (first measure), *a tempo* (second measure), *mf* (third measure), *p* (fourth measure).
- System 4:** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamics: *f* (first measure), *mf* (third measure), *f* (seventh measure).
- System 5:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *p* (third measure).
- System 6:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *p* (first measure), *pp* (fourth measure), *f* (seventh measure).

PICK A NINNY

A PLANTATION LULLABY

Words and Music by
ERNEST E. PEACE

Moderato

mf a tempo

1 De shades am creep - in'
2 De ban - jos ring - in'

p
(Harp-like)

rit.

mf a tempo

rit.

An' de night am nigh;
'Side de cab - in do'

De birds am sleep - in'
De dark - ies sing - in'

While breez - es
So sweet an'

rit.

a tempo

sigh.
low,

De stars am peep - in'
De san'-man bring - in'

Yon-der in de blue skies,
F'um his home in de skies

a tempo

So close dem sleep - y eyes,
A bahm fo' sleep - y eyes,

Pick - a - nin - ny.
Pick - a - nin - ny

Hum

rit.

a tempo

p

a tempo

rall.

D.S.

Hum

Hum

Hum

rall.

D.S.

Sw. Soft Reed or Strings, 4' Coup.
 Gt. Soft 8'
 Ped. Sw. to Ped.

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MANUALS

PEDAL

Andante religioso (♩=50) *a tempo*

mp *dim. rit.* *f* *mp* *dim.*

Sw. (A₇) (10) Sw. (F) (5) Sw. (A₅) (10)

Gt. (A₇) (10) Gt. (E) (3) Gt. (E) (3) Gt. (E) (10)

Ped. 41

Tempo I

rit. p *mp*

Gt. (A₇) (10)

sostenuto e rall.

f *cresc. molto* *ff* *mp* *dolcissimo* *Sw. (10)*

p *pp* *sempre dim.* *ppp*

VALE PIGUANTE

JULIUS KRAVZ

Tempo di Valse *a tempo*

VIOLIN *mp*

PIANO *mp* *rit.* *p.* *a tempo* *p.* *rit.*

a tempo

mp

mp a tempo

cresc.

1st time

Last time

mf

dim.

rit.

p

dim.

rit.

p

Fine

mf

a tempo

rit.

mf

mf a tempo

rit.

p

rit.

p

rit.

a tempo

rit.

D.S.

GAY DANCERS

Allegro (♩=96-104)

SECONDO

SARAH LOUISE DITTENHAVER

With spirit

First system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a melody with various fingerings (2, 2, 2, 4, 3, 2, 2) and a fermata. The lower staff is also in bass clef with a key signature of one flat, containing a bass line with fingerings (5, 2, 1, 5, 2, 1, 5, 2). Between the staves, the lyrics "(Oh! you tap your toe)" are written, with a *mf* dynamic marking. The system ends with a *mp* dynamic marking.

Now a Russian dance!

Second system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melody with fingerings (4, 3, 2, 3) and a fermata. The lower staff is in bass clef with a key signature of one flat, containing a bass line with fingerings (2, 1, 5, 2, 3, 1, 2). Between the staves, the lyrics "Now a Russian dance!" are written, followed by a *f* dynamic marking and the instruction "With vigor".

a tempo

Third system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of one flat. It contains a melody with fingerings (1, 3, 2, 2) and a fermata. The lower staff is in bass clef with a key signature of one flat, containing a bass line with fingerings (2, 1, 2, 5, 2, 1). Between the staves, the lyrics "(Oh! you tap your toe)" are written, with a *mf* dynamic marking. The system includes a *poco rit.* instruction and ends with a *mp* dynamic marking.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melody with fingerings (3, 3, 2) and a fermata. The lower staff is in bass clef with a key signature of one flat, containing a bass line with fingerings (2, 4, 1, 4, 1). Between the staves, the lyrics "Tra la la, the dance is done;" are written. The system starts with a *mp* dynamic marking and ends with a *p* dynamic marking.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melody with fingerings (3, 2, 2) and a fermata. The lower staff is in bass clef with a key signature of one flat, containing a bass line with fingerings (2, 4, 1, 4, 1, 3, 2, 1). Between the staves, the lyrics "Tra la la la! Now the chil- dren home-ward run; Tra la la la la!" are written. The system includes a *mp* dynamic marking, a *non ritard.* instruction, and ends with a *p* dynamic marking. There are also markings for "r. h." and "l. h." with fingerings.

GAY DANCERS

Allegro (♩=96-104)

PRIMO

SARAH LOUISE DITTENHAVER

With spirit

Oh! you tap your toe and your heel just so, Whirl a-round all in a row; How the fid-dlers play for the

mf *mp*

4 2 4 2 3 4 2 4

3 3 2 3

Now a Russian dance!

f With vigor

chil-dren gay! Tra la la, it's a hol-i-day.

3 3 2 3 3 1 2 3 4

a tempo

poco rit.

Oh! you tap your toe and your heel just so, Whirl a-round all—

1 3 2 4 3

in a row; How the fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. Tra la la, the

mp *mf*

2 3

dance is done;

Tra la la la la la!

Now the chil-dren

home-ward run;

Tra la la la!

mp *p* *non retard.*

3 2 2

AT THE FAIR

Grade 1.

Moderato ($\text{♩} = 60$)

J. J. THOMAS

Musical score for 'At the Fair' in G major, 3/4 time. The piece is marked 'Moderato' with a tempo of 60 beats per minute. It consists of two systems of piano accompaniment. The first system has a treble staff with a melody starting on G4, marked with a '3' and a '1' above the first two notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a 'Fine' marking. Dynamics include *mp* (mezzo-piano) and *p* (piano). Fingering numbers 5 and 1 are indicated.

Continuation of the musical score for 'At the Fair'. The treble staff features a melody with a 'p' (piano) dynamic. The bass staff has a harmonic accompaniment with a 'mf' (mezzo-forte) dynamic. The piece concludes with a 'D.S.' (Da Segno) marking. Fingering numbers 5 and 4 are indicated.

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MELODY OF LOVE

Grade 1½.

Moderato ($\text{♩} = 66$)

H. ENGELMANN, Op. 60

Arr. by Bruce Carleton

Musical score for 'Melody of Love' in C major, common time. The piece is marked 'Moderato' with a tempo of 66 beats per minute. It consists of two systems of piano accompaniment. The first system has a treble staff with a melody starting on C4, marked with a '1' and a '4' above the first two notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a 'D.S.' (Da Segno) marking. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingering numbers 5, 1, 3, 4, 1, 4, 1, 2, 5, 3 are indicated.

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a tempo

mf

rit.

ON THE VILLAGE GREEN

LEWIS BROWN

Grade 2½

Happily (♩ = 54)

mp

rit.

Fine

a tempo

f-p on repeat

mp

rit.

D. C.

Still the Best!

JOHN M. WILLIAMS

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Schumann's "Whims"

(Continued from Page 504)

of the keyboard, and stays quietly in that position, without being rigid. The *staccato* is produced by a quick up-and-down motion of the hand from the wrist, as if moving on a hinge. This is the ideal *staccato* for children and beginners. By advanced players it should be used in swift, light, clear *staccato*-chords, as in the beginning of the last movement of Beethoven's Sonata Op. 2, No. 3 or as in Mendelssohn's *Scherzo in E minor* and his *Rondo Capriccioso*.

The third is the *hand-arm-staccato*. There, also, the fingers hardly move. They are not very curved, and merely hold themselves in position for the keys to be struck. The wrist is held about one-fourth inch higher than the knuckles, while the finger-tips are about one fourth inch above the keys. The tone is produced by the hand dropping towards the keys with a little "give" in the wrist, letting the fingers strike the keys, but immediately bounce up again to the former position (as a ball falls to the ground and bounces up)—all in a very elastic manner.

The great artists employ this "hand-arm-staccato" more than any other kind. It is very "substantial" sounding, whether in soft *staccato* or loud *staccato*. It is also very reliable and never fatiguing.

This *staccato* should be used in the opening chords of the right hand part in *Grillen*—Measures 1, 2, 7, 8, 9, and 10. In the rest of the piece we also see chords, octaves, and single notes under a slur, and also chords with the *portamento* sign (slur together with dots)—half-*legato*. These should be played close to the keys.

We also notice many arrow-signs. They apply to the wrist. When an arrow points downward (mostly at the beginning of a phrase), that note or chord should be played with a slight downward wrist-motion, letting the weight of the arm (principally the forearm) "create" the tone, so to speak. When the arrow points upward (usually at the end of a phrase) the note or chord should be played with a slight upward swing of the wrist.

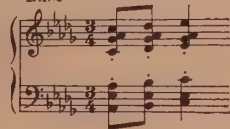
This greatly helps to bring out the "punctuation" in the phrasing of the music (see my article in the November, 1944 issue of *THE ETUDE*), and also promotes style in the performance. But these motions must not be exaggerated. Remember: "from the sublime to the ridiculous" is but one step! The motions are not "for show"; they are made to bring arm-weight into play, which in

notes. The last note of any *legato*-phrase is clipped somewhat of its time-value; that is, it is shorter than the written value of the note. And the faster the tempo of the piece, the shorter that note becomes. Since the tempo of *Grillen* is rather fast (M.M. ♩ = 72) these final notes of the phrases are practically *staccato* (with the up-bouncing wrist) (Ex. 1).

Now go through the piece slowly, without pedal, in a general *mf* tone, attending to the foregoing rules. Hand-arm *staccato* on the opening chords, and all isolated *staccato*-chords. The chord and bass-octave in Measure 3 play with full arm-weight, down wrist. In the slurred phrases Measures 4, 5, 6, 12, 13, 14 play the beginning of each phrase with arm-weight, down-wrist, and the ending always with upswinging wrist, without exaggerating the motions. In Measures 13 and 14 "roll" the chords in the left hand quickly before the beat, so that the chord in the right hand comes together with the top-note of the left hand.

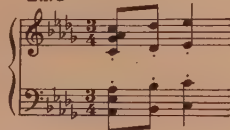
The phrase in Measure 15 play close

Ex. 2



to the keys, gripping them firmly. Practice it by itself, slowly, gradually increasing the tempo. When finally doing it fast, play the three chords in one impetus from the wrist and forearm. Some players find it easier to leave out the middle-notes in the second and third chord. It is not detrimental to the effect to play it so.

Ex. 3



In the G-flat major section (six flats) the top-notes of the *legato*-chords should be connected. Also, they should "sing out" a little above the other notes—done by stiffening slightly the respective fingers, and bearing on with weight on that side of the hand. The half-*legato*-chords (*portamento* . . .) in Measures 58, 59, 65, and 67 should be played with a slight down-wrist motion. The short phrases of two chords in Measures 60, 61, 62, 64, 73, 74, 77, and 78 (wrist down and up) should be played as you pronounce the word "father." The first syllable of "father" is long and a little heavy, the second is short and light.

In this entire G-flat section Schumann gives full play to his *rhythmical fancifulness*. This section might be called the "jazz-section." The whole of *Grillen* should be practiced and played strictly in time (with the exception of the few *ritards* and the hold). But the "jazz-section" must be done particularly well in time. Count aloud sometimes, and always in your mind.

Schumann's fascinating rhythm, here, is brought about by a chord being tied from the last beat of a measure to the first beat of the next, a number of times, then a two-four measure being interpolated between the three-four measures.

(Continued on Page 526)



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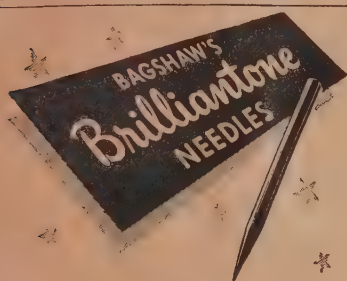
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Some Problems of the Deep Voice

(Continued from Page 495)

effort on the part of the vocal cords.

A is the most difficult vowel to master because (in direct contrast to E) it is so 'open.' Frequently, A is sung too lightly, too openly, with the result that the vowel value becomes 'lost,' so to say. When A is correctly sung, one has the feeling that the sound rests buoyantly, elastically, on the voice (vocal cords); this sensation can be felt, however, only when the vowel is covered enough for the tone to produce a sort of counter-pressure, from above, upon the cords.

"In passing from a covered vowel to an open one, it is best to make the transition slowly, so that the new vowel-form asserts itself gently, hardly noticeably. (Naturally, this applies only to practicing; later on, when one has achieved finished singing, such transitions must often be made with speed.) The tongue is lowered, for the transition, slowly and relaxedly, and no more than is absolutely necessary to make place for the new vowel. Each new vowel must 'hang,' as it were, in the same place as the preceding one.

"The tongue—ah, the tongue! This rebellious muscle is enormously difficult

to discipline! It serves us readily enough in criticizing other singers; it is less obedient, alas, when we attempt to control it in our own singing! All too often it rises and rears like an unbroken broncho; but ultimately, it *must* be controlled. When some students sing, one can notice a sort of groove, or ridge, running lengthwise along their tongues. This means but one thing; the presence of tensions which must be overcome. Otherwise, the tongue cannot be disciplined to assume the various shapes and positions absolutely necessary to good singing.

"When at last one reaches the point where all vowel sounds have the same 'high' tonal position as E—the same shimmering luster, ease, and intensity; when, without effort, one can attack a tone (on any vowel, and on any note in one's entire range), beginning *pianissimo*, gradually increasing volume to a *forte*, and then diminishing again to *pianissimo*—only then can one be said to be both in possession and in control of a fully developed voice. And that is an ideal toward which a singer strives all of his vocal life!"

Schumann's "Whims"

(Continued from Page 525)

So many measures with no note struck on the first beat keeps the listener in a certain "suspense," which is only relieved by a decisive *cadence* on the first beat in Measures 56, 72, 76, and 80. To recreate this rhythmic fascination, practice wonderfully in time, giving all chords and the quarter-rest in Measure 53 their exact time-value, and especially holding the tied chords their full value. The quarter-notes in the two-four measure (Measure 52) have the same value as the quarters in the rest of the section.

Having practiced the entire piece in this "fundamental" way (*mf*, without pedal) with good tone, correct fingering and phrasing ("punctuation") wrist-and-arm motion—slowly for a week or two, then gradually increasing the speed, until by the end of the third or fourth week you can play it in this way at concert tempo ($j = 72$ $j = 66$) you will then study the piece in its second stage. That is, to study and practice it with *shading* and *pedal* (the damper-pedal and soft pedal).

Go through each section (Measures 1-16, Measures 17-37, and so forth) three or four times at moderate tempo, trying to execute the *expression-marks* (that is, the shading, dynamics) *literally*.

Try to have a well-conceived idea of the different degrees of loud and soft. In the "fundamental" practicing you played all the notes more or less *mf*. Now you must have a palette of "colors" from *pp* to *ff*.

Listen to your shading very consciously. Listen with your *outer, physical ears*, not with your "inner ears" (which often mislead you). Have a *vivid coordination* between your sense of *touch* and your sense of *hearing*. Let your ears tell you at once whether you really played *pp*, *p*, *mp*, *f* or *ff*, as the case demands. (See my article, *THE ETUDE*, January 1947).

In this *second stage* of practicing use your brains more than your emotions. Feel the music, but, over and above that, look carefully at the expression-marks and realistically carry them out.

For instance, begin the piece *mf* and make a *crescendo* in the second measure up to (*sf*) accent in the third, which accent amounts to a *forte* tone. This is followed by a lesser accent (>) In Measure 4 we again have *mf*, and in Measures 5 and 6 we have two phrases beginning with an accent and diminishing in strength. Play the accented chord and octave with the impetus of the arm-weight (down-wrist). The rest of the phrase (diminishing with up-wrist) is the "rebound."

Reproduce in sound each expression-mark carefully and conscientiously. Having done each section three or four times this way, rest a little. Then go through each section again several times, this time adding the damper pedal. Follow minutely the pedal-marks. Leschetizky used to say "Watch particularly where the pedal is *not*!" In other words, don't use it where it is not marked. In a rhythmic piece like *Grillen* it is important to have "clear spaces" in the music without pedal, in contrast to the "richer areas" with pedal. It adds an extra variety of color to that of the dynamics, and produces the effect of fine "orchestration."

Also add the soft pedal in Measures 35 and 36, and 60-64.

As two or three weeks go by going through this second stage of study (shading and pedal specifically) you have gradually increased the tempo almost to concert-speed, being now in your fifth or sixth week of study of this piece. Meanwhile you have memorized the piece thoroughly—the expression and pedal—

(Continued on Page 540)

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2.—Can such a pupil hope to make up for some of the years lost? Can a coloratura voice be developed from a yet youthful, very high voice?

3.—With perfect health, good physique, and fine training can one hope to develop into a singer in any shorter length of time?—E. V.

A.—At forty a woman "healthy and of good physique" should have ten or twelve singing years before her. It would be foolish for her to imagine that she could ever make up the years lost in her youth. However if she has voice, talent, courage, musicianship, and tenacity of purpose, she should certainly accomplish a good deal.

2.—A very high soprano voice is quite flexible enough to develop easily so that the scales, trills, and the fioritura so dear to the heart of a coloratura are within her range and her technique. It depends largely upon two things, range and flexibility.

3.—No one can learn how to sing well quickly. It is a life long study. Other things being equal, the more intelligent one is, the more quickly one learns.

The Pianist Who Desires to Change to the Role of a Singer

Q.—I wanted a career as a pianist and never thought much about becoming a singer until now. I am nineteen and so a pianist's career is impossible and I thought it might be just as much fun to sing professionally. I have a range from D below middle-C to A above high-C. I have been singing all my life, but never had a lesson. My tones are good and my voice has quality. Is there a chance that I might become a professional by taking lessons? How long would it take? Would you advise me to start now so late in life?—B. J. I.

A.—If you decide to study singing your musicianship would be of great benefit to you in your quest for a career. We wonder why you think it is so much easier to make a success as a singer than as a pianist? They both take about an equal amount of talent, physique, personality, concentration, opportunity, and hard work; and if any one of these things is absent a professional career is doubtful.

2.—Your range is extraordinarily long, if all your tones are fine and you can form your words easily and comfortably without undue effort.

3.—The length of time necessary to make a good singer of you would depend upon the natural gifts mentioned in answer two, and upon the skill of your singing teacher. Ask him for advice upon this subject.

4.—If you start singing at all, do so at once, for you have no time to lose. We wish you every success.

A Sensation as If There Were Dust in the Throat During Vocalization

Q.—I am a vocal student but I have a disturbing throat condition. I am bothered with what appears to be dust in the throat which

interferes with my voice several times a day. I have no confidence when I am singing alone, as I never know at what moment this irritation may become apparent. Two throat specialists say it is too trivial to worry about. Has this problem ever been presented to you before, and have you a remedy to suggest?—Chorister.

A. Is there really dust in your throat? Do you sing in a dust laden atmosphere? Or is it just a sensation of discomfort, a sort of tickling in the throat during singing? This point should be definitely decided, for upon it depends your whole future as a singer. It is possible that you are stiffening the throat, the jaw, the tongue, or the whole set of palato-lingual muscles during the emission of the tone. Is your speech somewhat guttural and labored? Does your voice sound dull and are the consonants formed too far back in the mouth? Any or all of these things would cause a tickling in the throat and would make your production hazardous. Examine yourself carefully. Try to speak and sing freely, easily, comfortably. Breathe deeply and never form your tones by any action of the throat, but rather allow them to resonate in the cavities of the mouth, nose, and head. You need the help of a good singing teacher.

Another Pianist Who Wants to Become a Singer

Q.—I am fifteen and two prominent voice teachers have told me that I have a mature soprano voice with great possibilities. I have studied piano for two and one-half years but my real ambition is to become a professional singer. I play piano as well as a person who has taken twice as long as I have, says my teacher. I have not time to take both piano and voice because I am a senior in high school. Help me to decide which one to give up.

2.—When I accompany myself, it is difficult for me to reach high notes. When I stand up I do not have this trouble. Is this due to lack of breath control?—A. K.

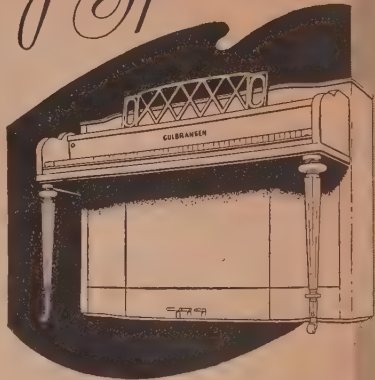
A.—You have only one year more at the high school, before you graduate. Our advice would be to take both the singing and the piano lessons, and do the best you can with them until you are able to determine which one of the two presents the most favorable opportunity to you for a career. You are very young. Too young perhaps to make this very important decision. Another year, especially if you graduate from high school successfully, will find you a much more mature young woman.

2.—When you sit at the piano and attempt to both play and sing at once your high tones are more difficult (and perhaps less beautiful) for two reasons. First your attention is divided; second, you cannot breathe so deeply sitting down. Therefore do all your vocal practicing while standing erect. If you must hear the accompaniments get some one else to play them for you.

Her Teacher Thinks She has Strained her Voice

Q.—I have just started taking voice lessons and my teacher thinks I have strained my

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voice, for I have done quite a bit of loud singing before taking lessons. I have never done any exercises for breathing before. When I sing exercises on the vowel O, my tone is better, but just as soon as I sing words in a song my teacher says I use muscle instead of breath and my voice sounds strained. I would greatly appreciate any suggestions you will make.

—P. W. R.

A.—As your teacher suggests, it may be that you have strained your vocal cords and if so, an examination by the laryngoscope in the hands of a competent physician would determine this point. However the fact that you are able to produce a good tone upon your O vowel, and not upon words, leads us to believe that you have never been taught how to form either the other vowels or the consonants. Perhaps when you sang in your school chorus and in your local choir you were encouraged to make loud noises and not musical sounds. In addition to learning how to breathe, both in inspiration and expiration, you must be taught how to form every vowel (and each consonant too), without muscular effort or stiffness of tongue, throat, lips, jaw or the palatal arch. A free and unconstrained method of joining the vowel and consonant sounds must also be explained to you, so that they may occur as comfortably and naturally in song, as they do in proper speech. Apparently all your troubles came from attempting to sing loudly before you knew anything about it. You have a hard row to hoe, we are afraid, but with the help of a good teacher, time, and perseverance, you will certainly improve.



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How Important is Rhythm?

(Continued from Page 500)

to take the candle of imagination into the domain of cold facts and transform facts into essentials. There are those who can explain the mechanics of laughter and the chemistry of a tear but know nothing of sorrow or joy.

While it is true that art is a number of little things acutely realized, Robert Browning's counsel to "Image the whole and then execute the parts" is a wise admonition to the teacher. The big things first!

The value of a principle lies in the number of things it explains, and the law which preserves the balance between impulse and release is universal in its operation.

Nothing in the pianist's art is more vital than maintaining this balance. And one who has learned to properly relate action and repose has mastered the basic factor of music. This is the primary idea underlying all creation, namely, duality, the union of opposites—day and night,

sun and rain, expansion and contraction.

How to blend sounds so as to give shape and flow, dynamic symmetry, emotional stress and calm, lies back of the ability to play a phrase, a period, a movement or a program.

This is the innermost essence of rhythm and its absence from a performance suggests the school-boy's composition on salt: "Salt is the stuff that makes potatoes taste bad if you don't put any in!"

The opinion that it is the lowest order of music which appeals to the feet has been attributed to Beethoven, but he surely must have qualified that observation by adding that no music can appeal to the head or the heart that does not reach the feet (or the sense of bodily reaction) first.

The drum, always a stimulus to movement, antedates all other musical instruments. Its beat was to the savage the summons of authority calling him to order or to action. The bells that hang in church towers represent the next step in rhythm's advancement. They were modifications of the drum with one end left open and the stick hung inside.

The bell gives continuity of sound and adds the element of flow and undulation to the regularity of the drum beat. Thus we have in the rhythms of primitive man the beginning of all musical development.

The aim of instruction in piano is to arouse in the student a love for, and an understanding of, music as it has evolved to its present status, and at the same time, to establish an equipment which will enable him to cope with the requirements for keyboard skill and interpretative mastery. This involves an appreciation of the poetic and imaginative content of musical literature, an understanding of its traditional, aesthetic and emotional values and the ability to project them with moving effectiveness.

To accomplish all this, the teacher's approach to the student's mind should be sympathetic, orderly, and inspirational. He must know how to engage attention, awaken interest, cultivate concentration, establish perseverance, kindle imagination, and arouse enthusiasm. In other words, he must put the student on guard and on fire as well, and while hands and brain are engaged in mastering the me-

chanics of the art, he must stimulate the growth of the fine flowers of the mind and spirit fully attuned to Cosmic Rhythm. This is the pathway to the highest artistic fruition.

Planning Effective and Inspiring Services

(Continued from Page 497)

a fellowship of love.

We pray Thee that out of the conflict and discords of the present time there may come a new world harmony, a new world symphony in which all nations shall have a part. May our ears be attuned to catch the song of the Angels' "Peace on Earth Good Will Toward Men." Above the din of battle may we listen also for "the still sad music of humanity, not harsh nor grating, though of ample power to chasten and subdue." May we help make that music more joyous and triumphant "till the whole world send back the song which now the Angels sing and Thy sun rejoicing shed its light upon a holy brotherhood of peoples.

Forgive us for the discords of our individual lives. Cleanse our hearts of weariness and fear. Grant even now a new beginning of life, and hope, and love, that we may sing as it were, a new song. Amen.

The Teacher's Round Table

(Continued from Page 488)

Book" by the same author; it is planned for the "after kindergarten" age child, and can be used equally well for class or individual instruction. Other valuable materials are the following ones: "Note Games" for the piano beginner, by Astrid Ramsey; "Little Players," by Robert Nolan Kerr; Mathilde Bilbro's "First Grade Book for the Pianoforte"; Bernard Wagness' "Piano Course," book one. And finally, do not fail to investigate Theodore Presser's "School for the Pianoforte," Volume one. This time-tested beginner's book covers all elementary work from the first lessons up to, but not, including the scales. It has questions, answers, little tunes with an extra part for the teacher (children love that, it makes them feel like "they're doing something!"). Now regarding your last question: left-handedness is no handicap at all! I'll put it this way: the left hand is always a problem to piano students; it lags behind, and requires special, adequate practice; but in the end it equals the right hand. Well, just substitute right for left, and the question is answered.

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ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

Q. It has been my desire for some time to build a small pipe organ. I have experimented with several reed organs, and am familiar with their mechanics. I would enjoy experimenting with the three types of organs—pipe, electronic, and reed, and have several ideas of my own which I should like to put into operation. Kindly send me names and addresses of organ parts, supply houses, dealers in old organ parts, and names of books which would be of value. I am trying to obtain "How to Build a Chamber Organ," Milne, and "Modern Organ Building," Lewis, which I could not get in local libraries.—G. I. E.

A. We are sending you some addresses which we believe will help you in the matter of parts and supplies. You may possibly procure the two books you name by running an ad in some suitable magazine such as *The Diapason* or *The Erupe*, since you are having difficulty procuring them in second hand book stores. Both books have been out of print for some time. Another book is "The Contemporary American Organ," by Barnes, which may be had from the publishers of *The Erupe*.

Q. Recently we added to our three manual organ the Chimes which may be played on either the Great or Choir. There are two octaves or twenty keys. While I know that any hymn may be played on them within the given range, I would very much like to know if there is a book that contains notes to guide one in the use of the chimes. In passing a neighboring church I have heard several chime "tunes," but have been able to memorize only a few phrases, and this church has now discontinued the chimes so I am unable to refresh my memory from that source. Could you tell me if such a formula exists, and where I may procure it?—E. M. B.

A. It is unfortunate that the books which would help you in this matter seem to be out of print. At one time the publishers of *The Erupe* carried in stock several books published in England giving large varieties of "changes," as these tunes are called, but they cannot be procured at present. Most of these used the numerical system, numbers 1 to 8 representing the 8 tones of the diatonic scale. It is just possible your local library, or the library in New York City, would have some of these books on their shelves, from which you could make notes. If this search proves fruitless, there seems to be no alternative than to "invent" your own tunes.

Q. We have a gift of \$10,000 for an organ for a new \$150,000 church, with a seating capacity of five hundred and fifty. The building will be finished this summer, and it seems impossible to get a new organ at this time. We have an offer of a used organ, to be installed for \$10,000. I haven't seen it, but it is a two-manual, unit type instrument, and is supposed to have the following speaking stops: Pedal Bourdon, Pedal Sub-Bass, Violin, Viole Celeste, Flute, Tibia, Dulciana, Tuba, Vox Humana, Clarinet, Oboe, Harp, Chimes.

I am not the organist and would have little occasion to play the organ, but I am prejudiced against the installation of a theater type organ in a church. It is my opinion that although the pipes were all voiced, we still would not have a suitable instrument. I am really not in favor of buying a used organ at all.

We have a two manual reed organ with a good blower, which I believe could be amplified electrically and used for a year or two until we can purchase a new organ. I would appreciate your opinion. Do you think it would be satisfactory to install the above organ? Should we be satisfied with the average used organ if we could find a concert type instrument? If we bought an outmoded organ, would cost of reconditioning and installing be comparable to the cost of a new organ? Do you think we could get along with the reed organ amplified? If so, could you suggest some material that would explain the method of converting the reed organ? Would it be possible to place the amplifier microphone right in the organ, and connect the swell pedal to the volume control?—W. L. B.

A. We are inclined to share your doubts as to the wisdom of installing the particular organ you describe. The stop line-up is not too promising, especially for church use, and for \$10,000 we believe you could do better. Have you contacted any of the leading organ manufacturers? We are sending you a list of responsible firms, and we suggest that you select two or three and have them submit specifications for a \$10,000 instrument. You would be more sure of dependable value in this way, and for this amount you ought to be able to get a fairly complete small instrument, which, in our opinion, would be better than trying to make over an organ intended for other uses. We rather doubt the effectiveness of amplification of your present reed organ, although this might serve as a last resort if you are unable to make satisfactory arrangements for a new organ. During recent years much improvement has been made in electronic instruments, and it might be worth your while to inquire into these a little.

Q. I would appreciate it if you would offer any suggestions or criticisms concerning the following specifications for a two manual pipe organ, costing approximately Five Thousand Dollars.

GREAT (unenclosed)	
Open Diapason	8'
Dulciana	8'
Melodia	8'
Octave	4'
Flute d'Amour	4'
Fifteenth	2'
SWELL (enclosed)	
Lieblich Gedeckt	16'
Open Diapason	8'
Salicional	8'
Aeoline	8'
Lieb. Ged. unified	8'
Stopped Diapason	8'
Orchestral Oboe	8'
Vox Humana	8'
Flute Traverso	4'
PEDAL (unenclosed)	
Bourdon	16'
Lieblich Gedeckt (duplexed from Swell) ..	16'
Usual couplers and accessories.—P. A. P.	

A. The Great Organ specifications impress us as very excellent, and the tonal qualities of the Swell are first class, except that there should be other 4' or even 2' stops to brighten the effect of so many of the 8' variety. We suggest the addition of a 4' Violina and a 2' Flautina to the Swell Organ. It might also not be amiss to add an 8' stop to the Pedal, such as a Flute.

Q. Please send me a list of persons having organs available. Would prefer a pipe organ, but with a very small home I am afraid it would have to be too small to be satisfactory. Our church is having our present organ modernized, electrified, with a new console—total cost of \$8,000. Would you consider that price about right?

Please give me any suggestions along the line of specifications you deem necessary to change or add to same. Present organ specifications listed.—M. P.

A. Your best plan would be to write to the manufacturer of the organ mentioned, who will doubtless be able to put you in touch with someone having a used instrument for sale. The address is being sent to you. We are also giving you the names of a few makers of small pipe organs.

It would be difficult to pass opinion on the validity of the charge mentioned, without a knowledge of all the details, and while it may seem a little high, we assume that you are dealing with an established reputable firm, in which case you may fairly assume the charges to be reasonable. To modernize and electrify an old organ, including a new console, is quite a large undertaking. Your specifications seem fairly adequate for a small organ, but if you contemplate adding anything we would suggest including in the Great a 4' Octave stop, or 4' Harmonic Flute, and on the Swell an 8' Salicional or an Oboe in case the Viola resembles the Salicional in tonal character. For these additions there need be no change in the Pedal stops.

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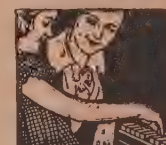
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When Stainer and Amati Violins Brought More Than Those of Stradivarius

(Continued from Page 501)

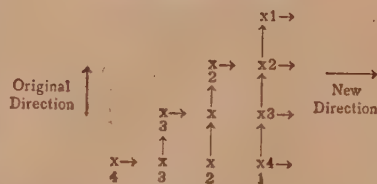
who are not unmindful of the fact that the gesticulation with which the instrument is played offers them an opportunity to display some of the grace which nature has bestowed upon them.

Another plucked string instrument which is likewise much in vogue in Paris is the harp, particularly that kind which is equipped with pedals which make it chromatic and which produce a tone higher than the strings played upon, producing all the semitones and the B flats. The luthiers of Paris were eminently successful in the manufacture of this instrument. It is almost 36 years since this pedal harp was invented by one of our Italian countrymen named Petrin, who was a very skilled player on this instrument.

Teaching Marching Band Fundamentals

(Continued from Page 499)

The Minstrel Turn



Execute for the minstrel turn to the right: The command is given on the left foot and the count is thus: Column right two! March two! Turn! Two! Turn! Two! Turn! Two! Turn! Two! Number 4 executes a right flank on the first Turn! Number 3 does the same on the second Turn! Number 2 on the third Turn! and number 1 on the fourth Turn! Consequently number 4 will pass behind number 3; number 3 will pass behind number 2; and number 2 will pass behind number 1.

When drilling this with more than one rank be sure that each man executes at exactly the same point as his file leader.

You will note that the numbers in each rank are reversed when the movement is completed, making this an ideal turn to use in conjunction with the military countermarch.

After drilling these movements with the full unit, we replace the verbal commands with the drum major's whistle signals, add the drums and we are ready

for work on the routine for that first half-time performance.

This initial appearance should make use of simple maneuvers smartly executed and music that can be memorized and well played by the entire band. There are many Grade II *alla breve* marches which are rhythmic and sonorous, yet present few technical problems for the average band.

What can be done that will make an interesting program using only those fundamentals already learned? The right flank and left flank movements are interesting in themselves and if executed four times, as we did in teaching them, have a great deal of audience appeal. We will call these right fours and left fours. The military countermarch also is well worth seeing if done with snap and precision. By executing the countermarch and having the first rank lead the band into a second countermarch at the instant the first and last ranks are parallel, a series of endless chains is formed which is a surprising spectacle to the audience. And too, this looks like a different maneuver when the band is facing the audience, than it does when facing the end of the field. We will call this the continuous countermarch.

To the rear, with the entire band, is a maneuver which always catches the audience by surprise and it can be varied by having each file or combinations of files executing at intervals of four counts or at designated measures in the music.

Now what is our available material?

1. Right Flank
2. Left Flank
3. Right and left flank simultaneously with a divided band.
4. Right Fours
5. Left Fours
6. Right and left fours simultaneously
7. Military countermarch
8. Continuous countermarch
9. To the rear and variations
10. The minstrel turn

It begins to look encouraging, doesn't it? Our next article will explain in detail how to set up a full half-time drill routine with music and the playing of the formations sequence type of program.

The Music Educator Meets the Music Dealer

(Continued from Page 498)

supplies and instruments.

The music merchant of the future must become more and more concerned with the aspects of music and its influence as an aesthetic and cultural contribution to his community. It is only by such philosophy that he can understand the needs and problems of his associates—the music educator and teacher.

The music educator and the music merchant must integrate and coordinate their efforts in such a manner that the citizens of their community will profit from such action. It is not a question of one teaching music and the other selling it, but rather a program whereby both are selling and teaching it. The people of every community in America are dependent upon this mutual advice, counsel, and guidance. The musical attainments and progress of all communities depend upon it.

It is because of these facts and the great service to be rendered to so many people that the music educator and the music merchant must meet and thus take

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another step forward in the fulfillment of their mutual responsibilities; namely, the further development of music education in the schools and communities of our country. With such cooperation everyone is certain to profit. Who knows, perhaps some day our music merchants might well be musicians as well as business men. I know of many who would be very successful musicians. In fact, I have often been inquisitive as to just why they have not sold themselves a horn.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Vibrato Article

J. L. S., West Virginia. Thank you very much for your cordial letter. I am very glad to state that the July 1944 article on the Vibrato will very likely be reprinted in the October issue. For now I can only say the vibrato is essentially a rolling of the fingertip on the string. The important element is that the rolling must be made along the length of the string and not across it. I shall have more to say on this subject before long.

No Information

Sister M. H., Iowa. The transcription you sent of the violin label is unintelligible to me and to an expert to whom I showed it. He thought it might possibly be a copy of a label handwritten in old German script and which had faded with the passing of years, but he insisted that this was only a guess. I am sorry I cannot give you more detailed information.

Mezzadri Violins

Miss T. G., Illinois. Although you have not spelled the name quite correctly, I think you refer to Alessandro Mezzadri, who worked in Ferrara, Italy, from about 1690 to about 1732. He was a fine workman whose violins are rarely seen. He usually chose good wood, and the varnish is excellent. Today his violins bring from \$1000 to \$2000. But I have to tell you that a Mezzadri label is often to be found, variously spelled, in instruments that are not genuine. So I cannot tell you anything about your violin.

About Sanctus Seraphin

J. H., New York. Sanctus Seraphin was born in Udine, Italy, in 1699, but moved to Venice in 1717 and died there about 1748. He claimed to be a pupil of Nicola Amati, and may well have been, for his model is often the "grand pattern" Amati. He was one of the finest Venetian makers and, indeed, ranks among the great masters. His wood, varnish and workmanship are superb. As you are a regular reader of THE ETUDE, I don't need to tell you that there are many violins bearing Seraphin's label, which were made long after his death.

Teaching Material

K. D. G., Pennsylvania. On the Violinist's Forum page in THE ETUDE for February 1945 there was a detailed discussion of a course of teaching material from the beginning stages through to Paganini. If you do not possess this issue, you may be able to obtain it from the publishers. Or you could, I am sure, find it in the Public Library of your home town.

Martelé and Spiccato Bowing; the Vibrato

M. F. R., Indiana. Your understanding of the martelé bowing is quite correct: The pressure must be applied to the bow before the stroke begins, and relaxed at the moment the bow moves. At the end of the stroke, the bow should be resting lightly on the string, certainly not gripping it. The pressure is applied again after the bow has stopped moving. If it is applied while the bow is still in motion, the result will be that chopped-off, "dead" quality you dislike so much. With the bow still, and resting on the string with only its own weight, it is a simple matter to skip strings without sounding the intermediate string. (2) There are two things you can do to increase the "bite" in your spiccato. One, hold the bow so that the stick is vertically above the hairs; two, alter the direction of the stroke so that it is not exactly in line with the bow-stick but slightly across it, almost as if you were going to cross strings. That is to say, there should be a slight vertical motion of the hand combined with the necessary sideways motion. You say you are familiar with my "Modern Technique of Violin Bowing;" well, if you will turn to Page 30 you will find this mixed motion described in detail. (3) The use of the vibrato is so much a matter of personal taste and individuality of temperament that it is impossible to lay down hard-and-fast rules. But if you are playing a melodic passage your tone will have more life and personality if you vibrate on each note, keeping

some intensity in reserve for the climaxes. In more rapid passages, vibrate every note that is long enough to permit it, even if it is only an eighth note in a passage of sixteenths. The artists you mention rarely if ever stop their vibrato, though sometimes they use very little. The artistic use of the vibrato is an absorbing study, and a rewarding one. Too many violinists are content to have just one vibrato, not realizing what an addition it would be to their expressional technique if they could vibrate faster, slower, narrower or wider, according to the demands of the music. I liked your letter, for it brought some interesting and valuable points, and I like your approach to your playing. Keep on studying with the same perseverance and intelligence. I think you have a future ahead of you.

Building a Technique

D. D., Saskatchewan. To answer your last question first, I certainly do not think you are too old to resume violin study with a view to taking a degree. But it would mean hard and consistent work. However, that too will be fun for you, for you evidently enjoy studying. I wish I could suggest "an exercise or two" which would help you to play such pieces as Kreisler's Caprice Viennois, and the Moto Perpetuo of Ries. To play these or any comparable solos well, you must build up your technique all along the line. There is no short cut or royal road. In addition to the Rode "Caprices," you should study the "20 Brilliant Studies" of Dancal, the Op. 35 Studies of Dont, and the "First Thirty Concert Studies" of De Bériot. With these, you should work on Parts III and IV of Ševčík's Op. 1. And, of course, scales, more scales, and yet more scales, until it is second nature for you to play them accurately and brilliantly. You have a hard and rather long road ahead of you, but I am sure you can reach your goal.

Cleaning the Violin

C. A. B., Pennsylvania. The firm you mention puts out an excellent preparation for cleaning and polishing violins, and I advise you to use it. Certainly do not use lemon juice, or, for that matter, any plain oil. The varnish on a good violin is as sensitive as the paint on a fine picture, and is as easily damaged. It should be cleaned only with a preparation intended for that purpose.

An Outline of Material

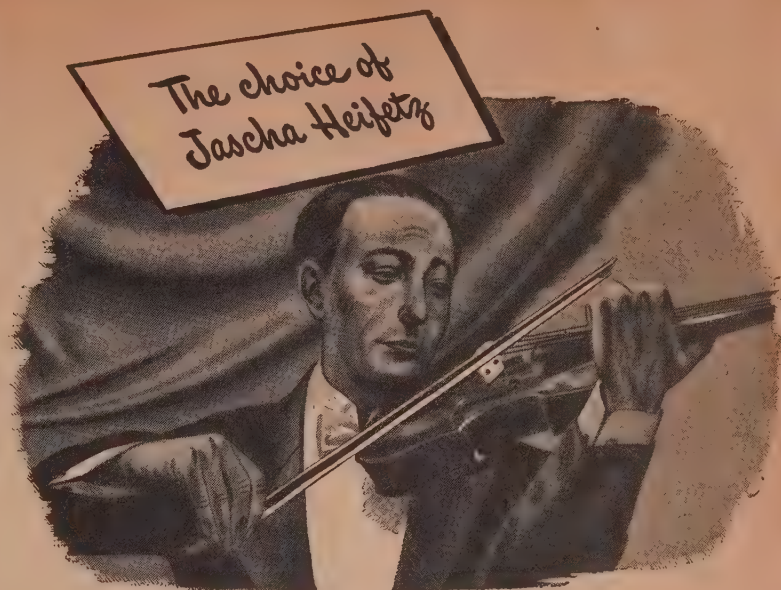
Miss M. P., Pennsylvania. For young children, a very good beginner's method is the Maia Bang Violin Course, Book I. Also excellent is Rob Roy Peery's "Very First Violin Book." For older children, the Method by Nicholas Laoureux always produces good results. Along with these you can use "Learn with Tunes," by Carl Grissen, and "A Tune a Day," by Paul Herfurth. Following these, for technical development, you can use the first book of the Wohlfahrt Studies, Op. 45, and the 28 Melodious Studies by Josephine Trott. Little solos in the first position are legion, and I suggest that you write to the publishers of THE ETUDE, asking them to send you some on approval. (2) The Fiorillo Studies should follow Kreutzer, but the Dont Studies, "Preparatory to Kreutzer," are exactly what the name implies—and a very excellent book it is.

Unknown Maker

H. J. A., Virginia. Experts to whom I have spoken know nothing of a maker named Carlo Pirandelli, but they suspect that it is a fake name—used by some German factory. The name of the town, Markneukirchen, on the label bears this out.

Decorated Violins

I. M. B., California. I have never heard of a Scottish-made violin with a dragon's head. Almost all violins so decorated came from the Tyrol. Some violins which have a lion's head or a dragon's head are quite good instruments, but would be worth more today if they possessed the conventional scroll. It might pay you to have your violin appraised.



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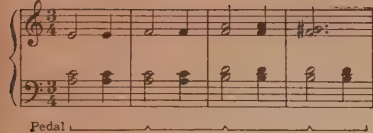
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The Pedals—The Soul of the Pianoforte

(Continued from Page 503)

Ex. 3

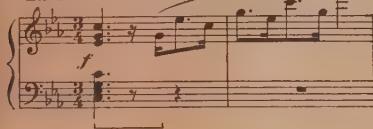


Direct-Pedaling

In direct-pedaling the pedal is depressed exactly on the beat, simultaneously with the production of the tone. It is most effectively used in brisk, robust music for which it creates a musical, rhythmic, or harmonic emphasis and nuance.

Beethoven, Op. 10, No. 1.

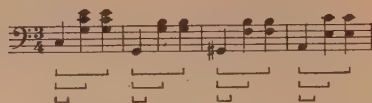
Ex. 4



Direct-pedaling is generally used in waltzes in which it may be applied in the three different ways shown below. Each of them results in a different, yet dis-

tinctive, waltz style. This indicates that punctuation and phrasing in music are also considerations for change of pedal.

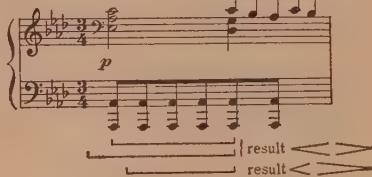
Ex. 5



In syncopated-pedaling the initial tone is augmented at the instant of the pedal-depression by the immediate supplemental vibrations of other strings, thereby creating a subtle accent. This slight, delayed accent provides a pertinent convenience in acquiring rhythmic nuance; at other times it may be a deterrent to the effect desired, in which case direct-pedaling is necessary. In some instances it is even advisable when possible, to depress the pedal before the chord is sounded, such as at the beginning of a piece or where chords are preceded by rests.

Example: Beethoven, Op. 27, No. 1, Adagio con espressione.

Ex. 6



Early musical instruments had no sustaining pedal. Consequently the music was written and performed accordingly. Although the damper pedal is a distinct asset of the modern grand piano, it should be used discriminately in the music of the early periods. The character and period of the music are the real considerations for pedal use. The earlier the date of the composition, the more sparingly the pedal should be employed. It may even be beneficial to omit it entirely.

Certain passages in slow movements of Bach, however, would sound illogical, dull, and pedantic without the support of the damper pedal. Examples are the Preludes and Fugues in E-flat minor and B-flat minor, both from Book I of the "Well-Tempered Clavichord." In these and other such instances the pedal should be used with discrimination. A fulsome pedaling of contrapuntal music would only obscure the clarity and transparency of the moving voices. On the other hand, slight, brief pedal actions may enhance delicate running passages, or assist the hands in fluently manipulating wide, awkward skips, tied notes, and so forth. The pedal is an invaluable asset in sustaining bass pedal points and insuring the organ-like effects found in Bach's music, particularly in the organ transcriptions. Obviously mordents must never be pedaled.

In the music of Mozart, Haydn, and other early composers, the pedal may be used for contrast, punctuation, and in sustaining passages of slow tempo. In the music of these composers, however, it must never be permitted to mar the inimitable clarity of the abundant passage work.

With the passing of time the pedal has grown in stature and importance. The music of the Romantic period requires a great deal more pedal than the music of the Classic School, while that of the Impressionistic and Modern periods is inadequate without the pedal. Despite its importance in Romantic and Modern music, it must always be applied with intelligence, discrimination, and a consideration for the existing acoustics of the moment.

Music written in the modern and impressionistic idiom is based largely upon color. By mixing and molding the prevalent nonharmonics of modern music with the pedal, the piano is made to yield either the desired atmosphere of hazy, shimmering effects or the brilliancy of dynamic, turbulent, and humoristic effects. Debussy's *La terrasse des audience du clair de lune* is replete with examples. In Debussy's *La Cathedrale engloutie* an exquisite and rather unusual effect may be obtained by holding the damper pedal down throughout the first fifteen measures, thereby creating the misty obscurity necessary to establish the right atmosphere for this piece.

It would be a formidable task to discuss all the manifold possibilities of the damper pedal. Its principal contributions to a well-rounded performance are the enrichment and coloring of tone, the sustaining of notes not otherwise prolonged, the assisting of relaxation, renewed energy and the acquisition of facility. These factors and the numerous subtleties underlying the use of this pedal must be discovered and investigated by the pianist to develop and command their artistic use.

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The Soft Pedal

The soft pedal shifts all the hammers to the right so that only two strings of the three-string combinations are struck. Where there are two-string combinations, only one is sounded, and in the case of large single bass strings, the hammer shifts off center. The tone is naturally subdued and the tone-quality altered by the added sympathetic vibrations of the open, unstruck strings. This quality is reedy and ethereal in character. Operation of the soft pedal is much simpler than that of the damper pedal and the application is less frequent. It is never required alone, but always in conjunction with the damper pedal. It should be applied only when its intrinsic quality is desired or when the fingers alone are unable to bring forth the desired tonal-quantity. The application and release of the soft pedal, when not left merely to the discretion of the player, are indicated by the words *una corda* (u.c.) and *tres corde* (t.c.) respectively.

Due to the immediate quantity and quality changes of which the soft pedal is capable, it is advisable to depress it at the beginning of a phrase or release it at the end, rather than to execute either operation in the middle. These sudden changes offer a means for creating sharply contrasted effects. In impressionistic music the soft pedal plays a large role in creating abstruse, atmospheric effects, or in maintaining the characteristics of opulence while reducing the volume. Debussy indicates holding down the soft pedal throughout the *Serenade of the Doll*, even during passages marked *forte*. If the soft pedal is not fully depressed the hammers will not be shifted to the position necessary for the correct action in which they strike only two of the three-string tones while the third string is left open to vibrate sympathetically. When this happens the side of the third string will be touched by the hammer and the result will be a jangling, twangy tone.

The Sostenuto Pedal

The *sostenuto* pedal sustains selected tones without any action on other tones played after its depression. It is depressed immediately after the selected tones are played, and the dampers for these tones will remain off the strings as long as the pedal is kept down. If it is desired to sustain subsequent tones, the damper pedal must be used. It will

have no effect on the damper retained in a raised position by the *sostenuto* pedal. On some grand pianos the *sostenuto* pedal acts on all the keys; on others, only as far up as Middle-C.

The *sostenuto* pedal is particularly useful in sustaining low bass tones which cannot be held for their full duration in any other manner. Its use, if indicated at all, is marked *SP*, or *Sos.Ped.*

Example: *La Cathedrale engloutie*, Debussy.



In the following example a beautiful echo-like background is created by applying the *sostenuto* pedal to the silently-depressed chord.

Example: *Ballade*, Op. 23, No. 1, Chopin.



Pedal Editings and Markings

Since there is no universal agreement regarding a uniform system of pedal-markings, they are, for the most part, misleading and confusing, and often incorrect. Even with a universal system, if every detail and nuance of pedal action were noted, the music page would be crowded beyond the point of helpful interpretation. Frequently editors leave the application to the discretion of the performer by simply inserting the direction—*con pedale*, which is much more practical than over-marking.

In THE ETUDE for October a very informative article by Mr. MacNabb upon "Techniques of Damper Pedaling" will appear.

—Editor's Note.

The Practical Side of Piano Playing

(Continued from Page 489)

to hear Godowsky, promising him a feast of technical display. When the brilliant performance was almost over, my guest said, "I thought you told me this was one of the greatest technicians of our times. Why, this man hasn't raised his hands yet!"

The pianist must also develop a sure sense of distance. No technique will be secure as long as the performer has to look for the key he is going to strike. No matter how near or how far the hand has to travel, there should be only one movement from the "take-off" to the "landing," with no searching or hovering on the way. It should not be long before the student can strike the keys practically blindfolded. By playing from memory and keeping the eyes away from the keyboard, the student will develop his sense of feeling for the keyboard. To search for a chord will only delay this development, and create a harmful habit. When the student is not sure of what follows—a chord, a run, or a note—it is better to consult the music and find it

with his eyes on the keys, than to search for it blindly.

I have pointed out that this sense of measurement, called by some, "kinesthetic measurement," is the development of an exactly and precisely repeated habit performed always under the same conditions. Therefore, while practicing for distance measurement of attack of the keyboard, it is most important that at all times the student retain the same identical position in front of the keyboard. This is usually the E and the F directly under the maker's name on the piano.

This is absolutely essential for good sight reading, as well as a great help in performance, when the slightest thing may distract the eye. Also in performance, there will be no necessity to keep the head bent and the eyes glued to the keyboard, and this will bring freedom and relaxation. All skips, chords, and octaves depend on this security. And all unnecessary movement must be avoided.

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PEPPERDINE COLLEGE at Los Angeles, California, is inaugurating a permanent opera workshop as part of the Division of Fine Arts. The new department, the outgrowth of experimental operatic productions undertaken at Pepperdine last spring, is under the direction of Dr. Ian Alexander.

THE NEW YORK V.T.C.

(Violin, Viola, and Violoncello Teachers Guild) held a reception in May in honor of its new president, Louis Persinger. This event brought to a close a busy season in which a number of interesting meetings were held. Leading figures in the musical world addressed the various sessions and led in discussions of problems vital to teachers of stringed instruments. Included among the speakers were Samuel Dushkin, Hugo Kortschak, Dr. Ernest E. Harris, William Krevit, Dr. James Mursell, and Elizabeth Gest.



SAMUEL DUSHKIN

"IDOMENEO," an opera by Mozart, never before given in this country, although considered by many as one of his greatest, was performed by the Berkshire Music Center in August, at Tanglewood, Massachusetts. The opera was directed and conducted by Boris Goldovsky, head of the Opera Department of the Berkshire Music Center.

THE OLD BOSTON MUSIC HALL organ, recently rebuilt in its present location, Methuen Memorial Music Hall, at Methuen, Massachusetts, was rededicated in a concert on June 24, played by Arthur Howes, Carl Weinrich, and Ernest White, all of whom were consultants who planned the rebuilding of the instrument.

ALEXEI HAIIEFF, of New York, and Andrew W. Imbrie, Princeton, New Jersey, have received Fellowships in Musical Composition for study at the American Academy in Rome, the first such awards given since 1940.

THE FIRST ANNUAL

London Musical Festival was held from June 7 to July 6 and brought forth an array of musical forces truly remarkable, when it is considered what privations and sufferings have been endured by many taking part. There were opera performances, orchestral concerts, ballet presentations, and recitals, vocal and instrumental. Included among the organizations and individuals taking part were the Royal Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the London Symphony Orchestra, the



BETTY HUMBY-BEECHAM

French National Orchestra, Sir Thomas Beecham, José Iturbi, Otto Klemperer, André Kostelanetz, Stanford Robinson, Manuel Rosenthal, Dr. Malcolm Sargent, Robert Casadesu, Betty Humby-Beecham, Marjorie Lawrence, Nino Martini, Torsten Ralf, Jenny Tourel, and Patricia Travers.

THAT there is a genuine demand by Londoners for opera in English is proven by figures released for the attendance at the first season given by the New Covent Garden Opera Company at the Royal Opera House, London. Six operas were given a total of seventy-two performances, with an average sale of 1200 tickets for each performance. The American singers, Doris Doree, Edith Coates, Virginia MacWaters, and Jess Walters have all been offered contracts for next season.

FRANZ BODFORS, Associate Professor of Piano at De Pauw University School of Music, Greencastle, Indiana, recently concluded a series of five piano recitals given at the school. Included in the series were a recital of Brahms' works, one of compositions by Schubert, one of Mozart's works, one representative of the Romantics—Chopin, Schumann, and Liszt, and a program of twentieth century composers.

THE ROMAN SINGERS of Sacred Music, a male chorus of fifty-four voices selected from the four Vatican Choirs, is making a tour of the United States, the first since 1927. The tour is being made under the sponsorship of an inter-faith, interracial committee of Roman Catholics, Protestants, and Jews, as a gesture to encourage tolerance and good will through the language of music.

SIR EDWARD ELGAR was honored at a festival in Malvern, England, July 14 to 19. The Liverpool Philharmonic Orchestra gave three programs and the Stoke-on-Trent Choral Society sang "The Dream of Gerontius," which Elgar composed in Malvern in 1899. The festival programs were directed by Julius Harrison.

THE INTERNATIONAL GUITAR LEAGUE held its Fifth Annual Guitar Festival in St. Louis, Missouri, July 22-27. Several thousand guitar enthusiasts—amateur and professional—were in attendance and heard lectures and discussions by some of the leading figures in their particular fields, including Charles E. King, from Hawaii; William A. Mills, National Ass'n Music Merchants; Theodore A. Kappahn, music director of Boys Town; and Harold Pratt, president of IGL.

KIRSTEN FLAGSTAD, for many years the leading Wagnerian soprano at the Metropolitan Opera House, will appear in "Tristan und Isolde" at the Chicago Civic Opera House on November 16. She will sing her famous role of Isolde; and Artur Rodzinski will conduct. The performance will be for the benefit of the

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Chicago Symphony Orchestra, of which Dr. Rodzinski is the new conductor.



ALEXANDER SMALLENS

ALEXANDER SMALLENS, well known opera and orchestra conductor, has been appointed musical director of Radio City Music Hall, to succeed Charles Previn, who has resigned to return to Hollywood. Mr. Smallens is widely known for his conducting in the operatic, orchestral, ballet, and motion picture fields, and has just finished a series of guest appearances at the Lewisohn Stadium, New York City. For a number of years he was musical director of the Philadelphia Civic Opera Company and was largely responsible for the successful career of this organization.

DARIUS MILHAUD's "Opus Americanum, No. 2," conducted by Alexander Smallens, was given its New York premiere early in July, when it was played by the Philharmonic-Symphony Orchestra on the French program at the Lewisohn Stadium.

THE SAN CARLO OPERA COMPANY will open a three-week season of opera in Chicago on October 6 at the Civic Opera House. Fifteen different operas will be performed, including Wagner's "Lohengrin," an English version of "The Bartered Bride," and Moniuszko's "Halka."

THE TENTH ANNUAL Bach Festival at Carmel, California, was held July 21 to 27, under the direction of Gastone Usgili. The seven programs included two organ recitals, the six Brandenburg Concertos, and the Mass in B minor.

THE SOCIETY OF ST. GREGORY OF AMERICA recently presented to Dr. Nicola A. Montani its first Liturgical Musical Award; this in recognition of Dr. Montani's outstanding work for the reform of Sacred Music in the diocese of Philadelphia, as well as throughout the United States. Long a resident of Philadelphia, Mr. Montani is widely known for his activities in Liturgical Music and in literary circles. He is a founder of the Society of St. Gregory of America, and for many years was editor of its official bulletin. The Catholic Choirmaster. He is founder-conductor of the Palestrina Choir of Philadelphia. The honorary degree of Doctor of Music was conferred on Mr. Montani at the Seton Hall College commencement exercises in Newark, New Jersey, on May 30.



DR. NICOLA A. MONTANI

The Choir Invisible

RUDOLF BREITHAUPT, noted German pedagogue, died in Berlin April 2, 1945. This information comes from Miss Florence Leonard, long an authorized representative in the United States of the Breithaupt principles of piano pedagogy. Miss Leonard, after much correspondence, was able, through the German Red Cross, to secure direct word from Breithaupt's widow, who wrote that her distinguished husband's master classes in Berlin were

carried on into the early part of 1945, when he suffered an attack of pneumonia. Rudolf Breithaupt was born in Brunswick in 1873. After studying at the Leipzig Conservatory, he became a leading piano pedagogue and writer on musical subjects.

WALTER DONALDSON, song writer who composed many hit tunes, including *My Blue Heaven*, *My Buddy*, and *Mammy*, died July 15, at Santa Monica, California.

CLARENCE LUCAS, widely known composer, conductor, and writer on musical subjects, died July 1 in Paris, aged eighty-one. A native of Niagara, Canada, Mr. Lucas had carried on musical activities in Toronto and London. From 1908 to 1922 he was active in the United States. He had contributed valued articles to THE ETUDE.

Competitions

A PRIZE of one hundred dollars is offered by J. Fischer & Bro., under the auspices of the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is January 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit and tradition of the Jewish people." The closing date is September 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

THE UNITED TEMPLE CHORUS announces the Fourth Annual Competition of the Ernest Bloch Award for the best new work for women's chorus based on a text taken from or related to the Old Testament. The award is one hundred and fifty dollars and publication by Carl Fischer, Inc. The closing date for entries is November 1, and all details may be secured by writing to the United Temple Chorus, the Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Eurydice Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1, 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolff, chairman, % The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

THE FRIENDS of Harvey Gaul, Inc., are sponsoring its first composition contest. Divided into two classifications, an award will be given for the best composition for organ, and for the best anthem for mixed voices. The deadline is September 1, and full details may be secured by writing to The Friends of Harvey Gaul Contest Committee, Ferdinand Fillion, Chairman, 315 Shady Avenue, Pittsburgh 6, Pennsylvania.

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Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 24

1. Who wrote the oratorio "The Messiah?"
2. Who were the Troubadours?
3. What are chimes?
4. What is a Sarabande?
5. What tones make the supertonic triad in the key of G?
6. If the seventh tone of a major scale is F, what is the signature of that scale?
7. If an entire measure contains a dotted quarter-note, two sixteenth notes and two eighth-notes, what is the time signature?
8. What term means without getting slower?
9. Was Brahms, Austrian, Bohemian, Swiss or German?
10. Who is the composer pictured in this quiz?



(Answers on next page)

A Young Musician's Record

Americans are quite interested in records—sometimes in the field of athletics, sometimes in the field of mechanics in the matter of speed, height, distance, power, endurance, performance; less frequently, however, in the field of art or music.

But here is the case of a young music student whose achievement is something of a record, although he is probably quite unaware of that fact, and is a splendid example of what an earnest music lover can accomplish while young, if he wants to.

Here is his letter. Read it carefully, then read it again, then think it over.

Auditions this year and they all received high ratings. I will try to send you a picture of my group as I intend to have some taken on the stage this week and will see how they turn out. We have organized a Junior Etude Music Club and it is going along nicely. As soon as I get out of school I will have a little more time to devote to it. I thought you might be interested to note our progress here in the Southwest.

Keith Bowman (Age 17),
Texas.

A Merry Dance

By E. V. Graham

Said the flute, "It's absurd—
But I'll play I'm a bird."
And the brasses and strings
And percussion and things,
Started tapping a beat,
That invited our feet



To join the throng
In a merry old song.
So we danced as we sang,
And the melody rang
With the flute and the strings
And percussion and things.

Ralph Explains Radar

by Leonora Sill Ashton

Ralph and his sister Mildred were planning a quiz to follow the next club meeting program, and Ralph, chewing his pencil, remarked, "We've had lots of questions about radio. Now I'm going to take up something about Radar."

"Radar!" exclaimed Mildred. "What does that have to do with music?"

"You just wait and see," answered Ralph. "Here's my question: Why is Radar like playing the piano?"

"It isn't, if you ask me!" replied Mildred. "You're crazy."

When the club meeting was begun the members were given some questions like this, "Which musical program on the radio do you like best and why?" That question brought several different answers. One was The Sunday afternoon Symphony, conducted by Toscanini; another was The Opera on Saturday afternoon, because you learn the story of the opera and hear how the music describes it; another was The Telephone Hour, because you hear so many different soloists; another was The Firestone Hour, because you hear the same soloist several times.

Another radio question was, "What really happens when music and other sounds come to you over the

air waves?" Most of the boys and some of the girls knew a lot about radio and could give an answer. Sidney, who was quite a radio fan, answered: "When electro-magnetic current darts from its generator to the receiving point in the radio it travels much faster and further than sound waves can travel from one point to another, so the magnetic current picks up the sounds as though they were on a platter or in a basket, and carries them through the air."

They all thought they knew this, or had at least heard it before but they complimented Sid for putting it so clearly.

Then Ralph asked his special question, "Why is radar like playing the piano?" Nobody could think of any answer.

"It's not!" said Bill; "It might be because it's hard," said Nell. Ralph had to give the answer himself as he knew more about radio and radar than any one in the club. "First you must think what happens in radar or how it acts," he explained. "Radar is an electric current that goes to some place you cannot see, and then, when it gets there and reaches what you wanted it to find, it throws an outline of it on a screen back at the place where it started. Now," he continued, "can anyone think of why it is like playing the piano?" No one could.

"Well, it's like playing the piano because," continued Ralph, answering his own question, "your brain works the same way. You send your eyesight out to the page of printed notes. Your eyes see the page and send an outline of them back to the screen of your brain. Then your brain tells your fingers what keys to play."

"Well," said Harry, "I never knew what radar is. Guess I'm too dumb."

"No, not dumb," said Ralph, "it's just that no one ever explained it to you."

"Radar must be like a lot of other things we do," remarked Horace. "Yes, ears, for instance are the same as eyes, as far as that goes. We hear a tone and it makes an outline in our brain and the brain tells the fingers what to play."

"We are sort of radars ourselves, aren't we?" exclaimed Patsy.

"Sure," agreed Ralph. "Maybe brains really are electric current. At any rate, they find out what keys to play by looking at the notes and then telling the fingers what to do."

"The next time I practice," said Bert, "I'm going to pretend I'm a radar machine."

"So am I," said Doris, "only I'm not going to be a big machine, I'm just going to be a radar instrument."

"Call it anything you like," suggested Ralph, "but it really is called a radar device."

DEAR JUNIOR ETUDE:

I am a piano teacher here in the Southwest. I have been teaching here in my community for three years and enjoy it more than anything in this world. I have seventeen piano students and they are presenting their first formal public recital this week at the YMCA in Houston. I have been a reader of THE ETUDE for years and the older I get the more I appreciate its helpfulness in my work. I am seventeen years of age and am graduating from High School this week, so this is a busy week for me. I am a member of the National Guild of Piano Teachers and entered my students in the National Guild

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

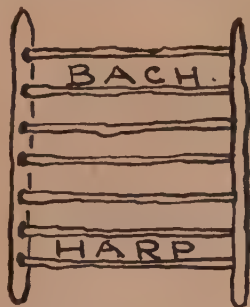
you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of September. No essay contest this month. Puzzle contest appears on this page.

Change-A-Letter Puzzle

Change one letter in the name Bach, write the word on the next rung of the ladder; change one letter



in that word and write it on the next, and so forth, until *Bach* is changed into *Harp*.

Results of June Essay Contest

The June Essay Contest brought in some interesting thoughts on the subject of "Is it necessary to have talent to study music." Quoting from some of the essays:

Betty Lou Marion, Kansas, says, "I am not talented but am studying music and it appears to be very easy for me."

Dorothea Stomback, District of Columbia, says, "Music lovers without talent have to work harder."

Joan Horrigan, Massachusetts, says, "I do not think it is necessary to have talent to study music but I think one should study to become talented."

Phyllis Gehres, Michigan, says, "If an individual wishes to study music he should certainly study it, disregarding talent or the lack of it."

Gail Rutherford, Pennsylvania, says, "Ambition and appreciation are the only talents necessary."

Richard Staley, North Carolina, says, "To quote Paderewski, 'success is ninety-nine per cent hard work and one per cent talent'."

Loline Hathaway, California, says, "If you are not talented you will not get very far."

Micheline Mitrani, Virginia, says, "Music is one of God's greatest gifts to man. It is the hallowed possession of all humanity, not only of the talented."

Marie Monahan, California, says, "It is not so much the talent but the willingness to really get in and 'pitch' that is necessary in music study."

PRIZE WINNERS

Class A, Jane Parker (Age 17), Texas.

Class B, Gail E. Thompson (Age 14), Wisconsin.

Class C, Judy Boers (Age 11), California.

Answers to Quiz

1, Handel; 2, Poet-musicians of Southern France and the northern part of Italy and Spain, who flourished during the eleventh and twelfth centuries, carrying on the art of music. Many of them were knights and noblemen and they used small portable instruments to accompany their songs, which were frequently about chivalry. Sometimes jongleurs, or minstrels who could perform tricks, went about the country with the troubadours; 3, Large bells, usually placed in church towers, which are tuned to a scale, thus making it possible to play "tunes" on them; 4, A slow, stately dance of Spanish origin; 5, A-C-E; 6, B-flat, E-flat, A-flat, D-flat, G-flat, C-flat (the scale of G-flat); 7, Three-four time; 8, Senza ritardando; 9, German; 10—Beethoven.

Send all replies to letters IN CARE OF THE JUNIOR ETUDE

DEAR JUNIOR ETUDE:

Every month I receive THE ETUDE and enjoy reading the articles it contains and find they help me a lot with my music. I have been studying the piano for six years and hope to take one of my teacher's diplomas soon. I would be pleased if other readers interested in music would write to me.

From your friend,

BARBARA GORGON (Age 16),
South Africa

A
J
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n
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o
r



Jean Anderson (Age 14), N. Y.

P
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DEAR JUNIOR ETUDE:

I would like to get acquainted with some JUNIOR ETUDE readers and hope some body will write to me. My favorite composer is Chopin. I find his music the hardest but it makes me feel good when I can play one of his pieces.

From your friend,

LAURA PECK (Age 14),
District of Columbia

Honorable Mention for June Essays

Those already quoted and Edwina Sims, Jeanne Rejaunier, Christine Miles, Mary Therese Gregory, Florence Snell, Margaret Broglet, Shirley Moran, Laura Frances Pope, Renee Mary Council, John Fitzgerald, Cenle Elmore, Loraine Welch, Robert Masterson, Shirley Ferber, Curtiss N. Darmour, Jacqueline Bailey, Barbara Thomas, Julia Warden, Alice Sanders, Ben Walters, Anna McMurtrie.



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This book is planned particularly to continue after the same author's very popular first instruction book for pre-school age children, entitled *LITTLE PLAYERS*. It may be used, however, with any system or plan of instruction for youngsters at the stage where they should begin to get a little variety of things in elementary music notation and should have some playing material for developing a secure sense of rhythm. Along with its charming tunes and accompanying sprightly texts, it includes material helping the child to acquire good basic habits in piano playing. With each piece is a little "finger parade" that is helpful practice material. Attractively illustrated.

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All the selections in this book are successful sheet music publications and are constantly being ordered in separate sheet form. Knowing, however, that many teachers as well as many who just want second or third grade recreational piano pieces would welcome these excellent numbers in album form, arrangements were made with the composer to present this compilation. There is a variety of styles, rhythmic patterns, etc., in the contents. These pieces are for pupils well along in the second grade and just about entering third grade.

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By LOTTIE ELLSWORTH COIT
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THE CHILD TSCHAIKOWSKY book, now in the course of the mechanical publishing detail handling, is going to be a particularly delightful book for children, between the ages of five and twelve. It tells young music pupils of the youthful activities of Tschaiikowsky, gives directions for setting up a miniature stage for dramatizing a scene from the life of Tschaiikowsky, and it includes arrangements of such pleasing Tschaiikowsky music as *Theme* from the "Allegro" of the "Sixth Symphony," *Theme* from "Marche Slave," *Theme* from "June" (Barcarolle), and *Theme* from the "Piano Concerto No. 1." Besides these easy-to-play piano solo arrangements there is an easy-to-play piano duet arrangement of *Troika*.

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This book follows the plan of the popular *ONCE-UPON-A-TIME STORIES*, presenting the lives of great composers, coupled with their most famous melodies in simplified form for young piano students. Ten composers are included: Liszt, Strauss, Rubinstein, Saint-Saëns, Tschaiikowsky, Dvorák, Grieg, Chaminade, Sibelius, and Gounod. The various compositions follow the story interest. The musical arrangements for piano solo, grades one to two, have been made by Louise E. Stairs.

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This new cantata will be a boon to the busy choirmaster, whose foresight has led him to an early consideration of music for the Christmas season. The average volunteer choir with its soloists will have no difficulty in meeting the easy requirements of this attractive cantata. The time of performance is fifty minutes. Arrival of this cantata for early rehearsal is assured, but quantity orders cannot be accepted until after delivery of "Advance of Publication" orders. A single copy may be ordered now in "Advance of Publication."

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lege, Columbia University. It seeks to give an easy familiarity with the most common idioms of our musical speech. Harmony is introduced—chord by chord—in the familiar piano idiom instead of by the usual four-part vocal writing of hymn-like character. Designed for high school, college, or private classes in harmony, the book is divided into twenty-seven lessons. Believing that experience with music itself offers the best possible means to satisfactory learning, the author has devoted a major portion of the book to examples from folk song sources and generous quotations from Mozart, Haydn, Beethoven, Chopin, Verdi, Weber, Schumann, Mendelssohn, Schubert, and Liszt.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to Music Folk

OUR COVER FOR THIS MONTH—Frequently in the realm of music we come across the words "freely transcribed."

In general, the life stories usually presented by the films might well be termed "freely transcribed." Nonetheless, the films did a wonderful job in acquainting the rank and file of people with Chopin's music and with the fact that he was a pianist of great distinction.

The unusual water color portrait of Frédéric (or Fryderyk) François Chopin used on the cover of this issue was painted expressly for THE ETUDE.

He was born in a village near Warsaw, February 22, 1810. He was a son of Nicolas Chopin, who was a teacher in the Warsaw Gymnasium. Nicolas Chopin was said to have been born in Nancy, France. Nicolas married Justina Kryzanowska. She was Polish. Frédéric, their second child, was deeply rooted in Polish traditions, and through his father's private school was reared among sons of Polish nobility.

He was only in his early twenties when his playing and composing talents had won for him the respect, admiration, and friendship of such musical celebrities as

Liszt, Berlioz, Meyerbeer, Bellini, Mendelssohn, Schumann, and others. During Chopin's life these men did much to direct attention to Chopin's high position in music. Chopin's health began to fail in 1838 after an attack of bronchitis, and in a few years he developed consumption. He died at Paris, October 17, 1849.

ADVANCE OF PUBLICATION OFFERS, which usually are presented under these "Publisher's Notes", each September are incorporated in the THEODORE PRESSER Co.'s "Fall Bargain Offers". The advertisement of these "Offers" will be found on Pages 538, 539, and 540 of this issue. Every teacher and every other active music worker will find it advantageous to peruse these money-saving offers carefully. These "Offers" embrace all the new book publications issued by the THEODORE PRESSER Co. during the last 12 months. Those interested in the new sheet music publications during the same period will be supplied with a list of them on request. Just ask for it on a postal addressed to THEODORE PRESSER Co., 1712 Chestnut St., Philadelphia 1, Pa.

Schumann's "Whims"

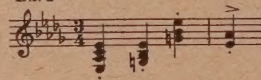
(Continued from Page 526)

marks as well as the notes; therefore, you are ready for the final (third) stage of work.

This means, you try to "play" the piece! You try now to play with abandon at the concert-tempo. You attend to the shading and the pedal, yes, but let this be done more with your subconscious mind, and think first of all of the spirit of the music. In the second stage of practicing, we might say, what is functioning in you is sixty per cent brain and forty per cent feeling. In this final manner it is sixty per cent feeling and forty per cent brain (which latter controls your feeling). Now "let yourself go!"

Play the first section (Measures 1-16) very impetuously. Do the opening phrase (up to Measure 4) in one impulse, one "swoop"; the three following short phrases, each in one impulse; the three staccato chords with great zest. Measures

Ex. 4



9-16 in the same spirit as 1-8, but more so. Do Measures 17-24 in a light-hearted vein, somewhat flirtatiously, almost flipantly. In Measures 25-32 make the accent rather heavy, and bring out the staccato-notes (slurred from the chord with up-wrist) with lots of snap. Attend specially to the forte in Measures 33 and 34, and the "echo" (p and pp una corda with ritard) in Measures 35 and 36. Execute your ritard with taste, not too little and not too much. Don't make the music come to a standstill. The same applies to a hold ♯. Let your musical instinct guide you.

The "jazzy" section (Measures 45-81), although somewhat slower, (♩ = 66) with all its shading and singing of top-notes must be played very strictly in time (as mentioned before). Count each beat in your mind, but with the tied chords, on the first beat (where the chord is held and not struck) give a short little grunt. This makes sure that you will hold the tied chord its full value. When you perform the piece before people, you leave out the grunt.

From Measure 82 to the end of the piece the pedal and expression is the same as before. The last eight measures are played very strong with especial zest; and note the broadening out of the fourth and third measures from the end, and then the last two measures a tempo with great decision.

Practice in this final way each section about three times before you go to the next. This way you get the spirit of each section—a fascinating collection of whims, bound together into a whole.

Phrases which are technically risky and awkward must get extra practice. When doing the opening chords up to Measure 3, and those from 8-11, shape the fingers for each chord a moment before it is struck. But don't play such passages twenty-five times over without a second's pause between each time. Thoughtless practice. Do each passage only about six times, but with great concentration, and wait about six seconds after each repetition. This gives your

mind time to collect itself freshly for each new attack. One of Leschetizky's many great aphorisms was "Think ten times, and play only once!"

After a while play the piece through consecutively, with its various moods, but make it all "hang together," and try to play the whole with a certain fanciful humor and that peculiar youthful enthusiasm and exuberance which pervades all of Schumann's lively movements.

Yet, as you perform it many times privately and publicly, every so often go back to the first and second way of practicing. These two ways are the "patent-medicine" for keeping your piece in your fingers and in your mind.

The Romance of "Home, Sweet Home"

(Continued from Page 494)

this time he was beginning to lose the glamor of youth. He was no longer a youthful prodigy. Moreover the critics said that his acting did not improve. Accordingly his popularity began to wane. Characteristically, he could not face facts, and his persecution complex, always strong, came to the fore and he attributed the change in the public's attitude to professional jealousy.

Despite this, his charm remained and the doors of London studios and salons were opened wide to him. The actor became an author. His plays were put on at the principal theaters, but as a result of a lack of business sense he made little out of them. He wrote "Brutus" for Edmund Kean and agreed to accept payment through benefits. But his name as the author did not even appear on the programs. It was a tremendous success and continued for years to hold the boards. Edwin Forrest and Edwin Booth both starred in it. Actors and managers profited from his work but even fame was denied to him.

Deep in debt he jumped at an offer to go to Paris and keep his eyes open for plays that he might translate and adapt for the Drury Lane Theater. He, however, did not stay there long and he was soon back in London managing the Sadler Wells Theater. There he put on plays favorable to the cause of Queen Caroline whom George IV was trying to get rid of. But her cause was not popular and neither were the plays. Accordingly, Payne was soon on his way to the debtors prison.

He took his optimism with him to jail and Micawber-like felt sure something would turn up. It did. A mysterious package arrived for him there. He never found out who sent it. This did not bother him, for it contained two plays that appealed to him and he set about translating one of them. This he sold. An obliging jailor winked his eyes when the author, muffled in a great coat sneaked out to attend its rehearsals and opening. "Therese" was a hit and within a few months Payne had made enough to pay off his creditors.

But there was little left and Payne wrote to a friend, "Well, 'Therese' has succeeded triumphantly and I am enjoying my triumph with a box of pills, a bowl of gruel, and my feet in hot water, no fire, and a headache."

(Mr. Woolf's interesting story of John Howard Payne will be continued in the October issue.)

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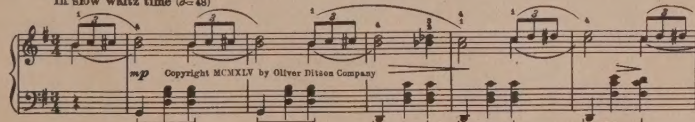
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